

PIECES OF 9/11: MEMORIES FROM HOUSTON BY JAKE HEGGIE:

A PERFORMANCE GUIDE

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Jack Heggie's 2011 song cycle *Pieces of 9/11: Memories from Houston* is a collection of six songs with texts by Gene Scheer. Commissioned by the Houston Grand Opera, it was premiered on September 11, 2011 at the Rothko Chapel in Houston, TX. Based on interviews with people from Houston by Gene Scheer, this cycle tells stories and experiences by those affected by the September 11, 2001 terrorist attacks on the World Trade Center in New York City, The Pentagon in Washington DC, and those aboard United Flight 93 that crashed in Shanksville, Pennsylvania. Scheer's acclaimed storytelling in each song is beautifully set to varying styles of music composed by Heggie, with the familiar theme from Bach's Cello Suite No. 1 in G Major, BWV 1007 woven throughout the cycle. This document is an in-depth look at the cycle to be used by vocal coaches and singers in their preparation and performance.

The first introductory chapter is followed by a chapter detailing the song cycle from concept to fruition. The third chapter concentrates on the uses of Bach's Cello Suite No. 1 in G Major, BWV 1007. The fourth chapter discusses the six individual songs first by discussing the background of each text, then an analysis of the music, and concluding with the relevance to 9/11. Chapter 5 includes performance notes, gathered from interviews with Heggie, Scheer, and one of the girl sopranos, Ashley Traugher. Appendices include a timeline of events on 9/11, the three interviews, a chronology of Jake Heggie's vocal works to date, and the author's personal 9/11 story as I was just a few blocks away from the World Trade Center on 9/11.

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Julie Liston Johnson

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CHAPTER 1

INTRODUCTION

September 11th, 2001 was one of the worst days in American history. It was both shocking, because of the 2,977 lives lost in just one day,¹ and traumatic, as these deaths were the result of terrorists who hijacked four American planes to carry out the attack.² As the United States looked to recover and rebuild, many American artists began creating works that reflected the height of emotion felt by those most impacted by the attacks. Composer Jake Heggie, along with his frequent collaborator, librettist Gene Scheer, created a song cycle that both captures the emotional impact of the catastrophic events on 9/11 and offers “hope and the sense of redemption.”³

Pieces of 9/11: Memories from Houston is a cycle of six songs commissioned by the Houston Grand Opera’s “Song of Houston” project to honor Houstonians who were directly affected by the attacks on September 11th, 2001. Each song in the cycle describes a different situation experienced on 9/11. Scheer combined true stories extracted from multiple interviews to create the text and character of each song. Heggie then set these texts, each, as he says, with its own ‘personality,’⁴ to a different style of music, creating a distinct ambience and a strong dramatic effect. Beginning with an instrumental prelude in a modern classical style, the first song introduces themes from Johann Sebastian Bach’s Cello Suite No. 1 in G major, BWV 1007, that are continued throughout the cycle. The different styles of the individual songs include Western

¹ “September 11th Terrorist Attacks,” CNN.com, CNN Editorial Research, <https://www.cnn.com/2013/07/27/us/september-11-anniversary-fast-facts/index.html>, accessed April 17, 2020.

² Timeline of Events on 9/11 (see Appendix A).

³ Jake Heggie, *Pieces of 9/11: Memories from Houston* ([San Francisco]: Bent Pen Music, 2011), foreword.

⁴ Ibid.

classical art song, musical theater, American folk song, rock ballads, and Middle Eastern rhythms and construction.

Heggie scored the work for soprano, baritone, and young soprano (14–18 years old), accompanied by flute, guitar, violin, and cello. The use of three singers allows the different voices to take on various characters as well as representing a family unit when singing together. Sopranos of many different fach's would be successful in this work. The second song *Lessons* is dramatic and it would be helpful to have a soprano voice that will comfortably cut through the dense instrumentation at that point. A lyric baritone is most appropriate for this piece. While the score calls for one young soprano, Mr. Heggie used two young sopranos in the premiere performance as well as the recording. He said in our interview that it was for practical reasons that he decided on two girls and was happy with the result. He assigned one young soprano to sing the first song, *Lauren* as well as the end of the final song, *An Open Book*. The other young soprano sings *Beyond*, the solo fifth song. Both girls clap together in *Lessons* the second song and sing in unison for the opening of *An Open Book*, the final song.⁵ Two versions are available: the original score with the instrumentation listed above and an arrangement for voice and piano.

When great tragedy occurs, people feel compelled to try to make sense of what happened, to recreate and remember the emotions felt, and to find a way to heal and move forward. Some composers of the music written about the September 11th attacks have tried to recreate the sounds and feelings of the day. One example is *WTC 9/11* by Steve Reich (b. 1936), composed in 2010 in which multiple string quartets combined with pre-recorded voices manifest the sounds and emotions that may have been experienced by many people in New York City.⁶ In John

⁵ Heggie, interview by the author, San Francisco, August 21, 2020 (see Appendix A).

⁶ Steve Reich, *WTC 9/11*, performed by Kronos Quartet (Nonesuch Records, 7559-79645-7, 2011), compact disc.

Adams' (b. 1947) Pulitzer Prize-winning *On the Transmigration of Souls*, composed in 2002 the composer also uses pre-recorded tape to capture sounds such as car horns and people walking on the street paired with voices reading quotes from posted flyers for those that were missing.⁷

Many other composers who wrote about 9/11 use storytelling as a source of healing and fascination for both performer and listener. The 2013 award-winning musical *Come from Away* by David Hein and Irene Sankoff is a story of 38 planes that were rerouted to Gander, Newfoundland and how the small town took care of thousands of strangers.⁸ A predominant factor throughout the storyline is hearing individual stories that captivate both the other characters on stage as well as the audience. Composers noted for their art songs also wrote music assimilating real stories from the September 11th terrorist attacks in the hope of relieving painful memories. Examples are Ned Rorem's (b. 1923) *Aftermath* (2001), *Sifting Through the Ruins* (2005) by Libby Larsen (b. 1950), and the subject of this research, *Pieces of 9/11: Memories from Houston* (2011) by Jake Heggie (1961).

At the time of his commission, Heggie had already established himself as a successful opera and art-song composer, renowned for his gift of theatrical storytelling.⁹ Matthew Sigman from *Opera News* writes:

Where Heggie's operas succeed ... from prelude to curtain, he draws you to the edge of your seat with a theater artist's deft hand. Primary colors of love, death and valor shine bright, but they are well blended with subtle shades of morality and compassion. In true operatic tradition, he builds suspense through a wordless fusion of music and character.¹⁰

Heggie's success as an art-song composer is related to the same skills that have made him a

⁷ John Adams, *On the Transmigration of Souls*, performed by New York Philharmonic, conducted by Lorin Maazel (Nonesuch Records, 7559-79816, 2004), compact disc.

⁸ David Hein and Irene Sankoff, *Come from Away: A New Musical*, performed by the original Broadway cast (The Musical Company, MC00001, 2017).

⁹ Chronology of Jake Heggie's Vocal Works (see Appendix D).

¹⁰ Matthew Sigman, "Composing a Life," *Opera News* 80, no. 1 (July 2015), 28.

successful operatic composer. In a 2015 review of *The Faces of Love*, a collection of a few of Heggie's song cycles, Judith Carman quotes the composer on his own work: "For me, every song is a drama of its own, to be performed as seriously as a scene from a play or an opera. In each song I try to create a sense of the psychology and emotion behind the words in order to create a sense of character...."¹¹

At this time, there are no comprehensive scholarship resources on Heggie's song compositions as a body of work, although his website lists 43 song cycles. I have found performance guides to eight of these cycles, but none for *Pieces of 9/11: Memories from Houston*. It may be that the detailed subject matter is too devastating or even unfamiliar to those who may discover it. Having been at the World Trade Center on the day of the attacks and having lived in New York City for many years afterwards, I found this song cycle to be depictive of my experience and worthy of research and instruction.¹²

Pieces of 9/11: Memories from Houston is an important song cycle from an established song composer that has already found success in performance and a recording. It is my hope that this guide will create interest and authenticity for performers as well as insight and meaning for a wide audience.

¹¹ Judith Carman, "Some New Offerings," *Journal of Singing* 59 (November/December 2002): 179–84.

¹² My Personal 9/11 Story (see Appendix F).

CHAPTER 2

PIECES OF 9/11: MEMORIES FROM HOUSTON FROM CONCEPT TO FRUITION

Jake Heggie's song cycle *Pieces of 9/11: Memories from Houston* was commissioned in April of 2010 to commemorate the tenth anniversary of the September 11th terror attacks by The Houston Grand Opera and HGOco, a division of the opera company that seeks to connect the community with the company. The "co" in HGOco stands for company, community, and collaboration.¹³ The idea for this commission was to "reflect some of the stories and feelings that took place in Houston that day."¹⁴ At that time, the HGOco Artistic and Music Director was Patrick Summers and the Director was Sandra Bernhard. They relayed many stories to Heggie, including those of Houston's Texas Task Force One, who were some of the first emergency personnel to arrive in New York City.¹⁵ Among the various stories was that of Lauren Catuzzi Grandcolas, a Houston native expecting her first child, who was killed on Flight 93.¹⁶ The idea for a composition that would explore the stories of what people from Houston experienced on that day came from Houston Grand Opera's General Director Anthony Freud and Project Director Sue Elliott. This idea resonated strongly with Heggie, as someone who, like most of the world, had not been directly involved with the attacks but was still deeply affected by them.¹⁷ As Mr. Heggie says in the foreword included in the score:

A musical work to share the stories from another American city that felt threatened, attacked, and suffered indelible loss. I was honored to be asked: hugely honored and deeply challenged. I also felt like this was a work in which, at last, I personally could find

¹³ Houston Grand Opera website, <https://www.houstongrandopera.org/community-and-learning/about-hgoco/>, accessed February 6, 2021.

¹⁴ Jake Heggie, *Here/after: Songs of Lost Voices* (PentaTone Classics, PTC 5186 515, 2013), compact disc, booklet.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Heggie, interview.

something meaningful to say about that day—from the perspective of an American who was outside New York.¹⁸

At the time of this commission Heggie already had a recurrent relationship with Houston Grand Opera, having previously written two operas for the company, *The End of the Affair* (2004) and *Last Acts (Three Decembers)* (2008). He reached out to his frequent collaborator, the librettist Gene Scheer, to assist in collecting the Houstonians' stories and creating the texts for the song cycle. Scheer and Heggie had already created many pieces together, including four major stage works and almost two dozen songs.¹⁹ Sandra Bernhard was instrumental in arranging more than thirty hours of interviews with people from all over the city.²⁰ In my first interview with Heggie, he stated that Scheer had had the majority of contact with the interviewees. "He did really literally all the groundwork. I mean literally. He travelled from New York to Houston to interview all these people and did a lot of phone calls, and it was from there that we figured out the shape and the trajectory of the piece, based on his work."²¹

The premiere performance took place at the Rothko Chapel in Houston on Sunday, September 11, 2011, the tenth anniversary of the attacks. The Rothko Chapel has over 80,000 visitors a year and is an especially appropriate venue for this premiere as it was built as a non-denominational place of worship and reflection whose mission is "to create opportunities for spiritual growth and dialogue that illuminate our shared humanity and inspire action leading to a world in which all are treated with dignity and respect."²² In anticipation of this performance, Patrick Summers stated,

¹⁸ Heggie, *Pieces of 9/11*, foreword.

¹⁹ Ibid.

²⁰ Gene Scheer, *Pieces of 9/11*, foreword.

²¹ Heggie, interview.

²² *Rothko Chapel*, <http://www.rothkochapel.org/learn/about/>, accessed February 18, 2021.

We have a duty as artists to reflect on our world, but how does one respond with meaning on an event so momentous and young as the 9/11/01 terrorist attacks, a day of such universal heartbreak?... No work of art can heal a wound so profound, but we hope through this project to contribute to easing the pain of remembrance, and to provide a forum to celebrate the small moments of joy which become available when we do so.²³

The performers included Talise Trevigne, soprano; Liam Bonner, baritone; Ekaterina Gorlova and Ashley Traughber, girl sopranos; Lisa Nickl, flute; Elizabeth Mang, violin; Marc Garvin, guitar; and Rosanna Butterfield, cello.²⁴ Other performances in the Houston area that same weekend were given with the same performers at the City Hall Reflection Pond and Houston City Hall.

Pieces of 9/11: Memories from Houston is included on the recording *Here/after, Songs of Lost Voices*, which includes five song cycles by Heggie and Scheer: *Rise and Fall* (2007); *Friendly Persuasions: Homage to Poulenc* (2008); *A Question of Light* (2011); *Camille Claudel: Into the Fire* (2011); and *Pieces of 9/11: Memories from Houston* (2011). Joyce DiDonato, who performs the cycle of *Camille Claudel* on the recording, summarizes the collection on her website. “*Here/After, Songs of Lost Voices* gives voice to those no longer with us...It also pays tribute to the lives lost on September 11, 2001.”²⁵ The performers for *Pieces of 9/11: Memories from Houston* on this recording are Trevigne; Nathan Gunn, baritone; Gorlova and Traughber; Dawn Walker, flute; Dawn Harms, violin; Marc Teicholz, guitar; and Emil Miland, cello.²⁶

The CD *Here/after: Songs of Lost Voices* received overall favorable reviews. The *San Francisco Classical Voice* recommended: “To savor the artistic mastery of the

²³ Patrick Summers, “*Pieces of 9/11: Memories from Houston*,” press release, *Houston Grand Opera Commissions*, June 20, 2011.

²⁴ *Pieces of 9/11: Memories from Houston*. Jake Heggie website, <https://jakeheggie.com/?s=pieces+of+9%2F11>, accessed February 18, 2021.

²⁵ *Here/after: Songs of Lost Voices*, Joyce DiDonato website, <https://joycedidonato.com/recordings/hereafter/>, accessed June 7, 2021.

²⁶ Heggie, *Here/after: Songs of Lost Voices*,” CD booklet.

composer/librettist team of Jake Heggie and Gene Scheer at their imaginative best, turn to their new Pentatone SACD, *Here/after*.” About the song cycle *Pieces of 9/11* it wrote: “it’s likely you’ll hit ‘repeat,’ because repeated listening is what you’ll most likely do when savoring the depth and mystery of these wonderful works.”²⁷ Judith Malafronte in *Opera News* also praised the song cycle:

... successful and lacking any classical pretension is *Pieces of 9/11: Memories from Houston*.... Cultural misunderstanding characterizes “Lessons,” in which a strumming guitar and clapping hands evoke the exotic, while accusations of “you people” are hastily hurled at a Muslim teacher “on that morning.”... “That Moment on,” a pop ballad that overlays the familiar trope of personal items retrieved from Ground Zero with the sentiment “And we all belonged to each other/ From that moment on.”²⁸

In an *American Record Guide* review, Robert Moore observed: “The entire program is deeply moving. Heggie’s musical language is eclectic—a blend of classical, folk, rock, ethnic, and Broadway musical. It’s direct and accessible music that would be worth hearing even if it weren’t performed as well as it is here.”²⁹

The first performance of *Pieces of 9/11: Memories from Houston* and its inclusion on Jake Heggie’s CD *Here/after: Songs of Lost Voices* has established this song cycle in the modern repertoire. Because the style of music is accessible to such a broad audience and the tragic subject matter is expressed in a way that continues to offer hope, it is a superb option to commemorate the anniversaries of the attacks.

²⁷ Jason Victor Serinus, “Heggie and Scheer: Songs of Lost Voices,” *San Francisco Classical Voice*, December 13, 2013, <https://www.sfcv.org/articles/review/heggie-and-scheer-songs-lost-voices>, accessed February 20, 2021.

²⁸ Judith Malafronte, review of *Here/after: Songs of Lost Voices*, *Opera News* 78, no. 11 (May 2014): 61.

²⁹ Ibid.

CHAPTER 3

BACH'S CELLO SUITE IN G MAJOR, BWV 1007

In an interview on the NPR radio program *All Things Considered*, the host Guy Raz commented: “Some of the pieces we most associate with grieving weren’t written with that purpose in mind at all. For example, Samuel Barber’s (1910-1981) *Adagio for Strings*.”³⁰ (1936) Throughout *Pieces of 9/11*, Heggie uses a motive from the Prelude of Bach’s Cello Suite No. 1 in G major, BWV 1007. Bach’s six cello suites for unaccompanied cello were composed around 1720. The composition of a Baroque Suite was a collection of dance movements, usually including an allemande, a courante, a sarabande, and a gigue. Bach also added a prelude before the dance movements. Mr. Heggie chose this particular Bach Prelude because:

... that piece has always felt spiritually affirming to me: I’ve heard it played for dying friends, for memorials and at weddings. The short prelude to the set of songs is an invocation to reflection—something haunting, timeless, fragile, sad and beautiful all at once. Something that keeps returning, just as the losses of that day do.³¹

Like Barber’s *Adagio for Strings*, Bach’s cello suite has a meditative quality, pensive and reflective, while at the same time uplifting. The familiarity of this piece is reassuring and gives the listener a continuity throughout the different styles of the songs.

The Bach pattern in Ex. 3.1 is found in every movement of this song cycle, in some more prevalent than in others. The pattern begins with grouped sixteenth notes of an arpeggiated G-major triad, beginning with an ascending perfect fifth followed by an ascending major sixth, a quick neighboring tone down a whole step and back up the same distance, then two repeated descending sixths.

³⁰ David Robertson, Interview by Guy Raz, “When Great Tragedy Inspires Music,” *All Things Considered*, September 11, 2011, <https://www.npr.org/2011/09/11/140382375/when-great-tragedy-inspires-music>, accessed March 30, 2020.

³¹ Heggie, *Pieces of 9/11*, foreword.

Example 3.1: Johann Sebastian Bach, Cello Suite in G major, BWV 1007, I, mm. 1–2



Example 3.4: Heggie, *Pieces of 9/11*, “Phone Calls,” mm. 93–95

Example 3.4 shows a musical score for two voices: Soprano and Baritone. The Soprano part is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins at measure 93 with the lyrics "Don't look back, don't look back, don't look back, don't look". The Baritone part is in bass clef with the same key signature and time signature. It begins at measure 94 with the lyrics "Don't look back, don't look back,". The music consists of eighth and quarter notes.

“That Moment on,” the fourth song, brings in the Bach motive at the very end in an augmented, quarter note rhythm in the current key of C Major. In m. 79 the cello begins an eighth-note ascending pattern that includes the ascending fifth and ascending sixth but continues up a third before it descends again by either a second or a third. This pattern repeats seven times until it slows to quarter notes while continuing the ascending interval patterns. See Ex. 3.5.

Example 3.5: Heggie, *Pieces of 9/11*, “That Moment on,” mm. 99–100

Example 3.5 shows a musical score for the Cello part. The Cello part is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins at measure 99 with a half note and continues with a half note in measure 100. The music consists of half notes.

There are truncated motives throughout the A section of the fifth song, “Beyond,” that are in the original G Major motive, played in the higher octave by the violin. See Ex. 3.6.

Example 3.6: Heggie, *Pieces of 9/11*, “Beyond,” mm. 1–2

Example 3.6 shows a musical score for the Violin part. The Violin part is in treble clef with a key signature of one sharp (F#) and a time signature of 4/8. It begins at measure 1 with a half note and continues with a half note in measure 2. The music consists of half notes.

The final song, “An Open Book,” returns with many of the musical examples from the first song “Lauren,” and the Bach quotation is quite evident here in both the violin and the cello, with the cello part now being played in eighth notes beginning in measure 35 in the key of Bb

Major on both I and V chords before returning to G Major at measure 47. See Ex. 3.7. This is repeated from measures 63-80 and then we begin again at the Tempo I in measure 86 in G Major with material from the first song, “Lauren”.

Example 3.7: Heggie, *Pieces of 9/11*, “An Open Book,” mm. 35–36

The short 19 measure prelude doesn’t strongly adhere to any particular key but ends sustaining an $f\sharp$ which becomes the leading tone in the beginning of the first song, “Lauren”. This strongly establishes the motive of Bach’s Cello Suite No. 1 in G Major as it begins and ends the cycle. The end of the first song concludes with a seven measure return to the opening atonal prelude which again holds the familiar $f\sharp$ going attacca into the second song, “Lessons”. This $f\sharp$ now becomes the dominant tone in the key of b minor. The third song, “Phone Calls” centers around C Major, but with many accidentals. “That Moment On”, the fourth song, begins in Eb Major with the repeated chorus in C Major. It is notable that in a particularly descriptive sad verse, the key becomes eb minor, returning again to the chorus of C Major which ends the song. The fifth song, “Beyond” is written in the form of a ‘da capo’ aria with the ‘A’ section beginning in G Major, ending in E Major with the ‘B’ section in a minor. The final song, “An Open Book” again brings the atonal prelude back for 14 measures and then adds to original composition the combination of songs from both “Lauren” and “Beyond”. This key structure begins and ends in G Major with an uplifting section with the words “ten years on” in the key of Bb Major.

CHAPTER 4

PIECES OF 9/11: MEMORIES FROM HOUSTON

4.1 Prelude

The cycle begins with an instrumental prelude setting the mood. Heggie describes it as “An invocation to reflection—something haunting, timeless, fragile, sad and beautiful all at once. Something that keeps returning, just as the losses of that day do.”³² This nineteen-measure movement goes directly into the first song, “Lauren,” then returns in a truncated seven-measure phrase at the end of the song, before proceeding into “Lessons,” the second song. A fourteen-measure version with slight alterations is heard at the beginning of the sixth and final song, “An Open Book.” This creates a feeling of completion much like the compositional technique used in song cycles such as Beethoven’s *An die ferne geliebte* where the final song is “the narrator imagining his distant beloved singing his songs.”³³

Each instrument in the Prelude has a staggered entrance, with the flute, guitar, and violin being the most prominent while exchanging the melody among them. The cello supplies the harmonic foundation with short, spaced eighth notes and one held note. It is interesting that the cello is not prominent in the prelude, which creates a stronger presence in “Lauren,” while playing the Bach motive.

4.2 “Lauren”

Write a poem.
Chisel stone.
Throw a vase on a potter’s wheel.
Take an eight-hour walk.
Learn to sail.

³² Heggie, *Pieces of 9/11*, foreword.

³³ Jlox. The Bright Ring of Words-Schumann & Beethoven Song Cycles. Philadelphia Chamber Music Society. May 7, 2012. Accessed April 27, 2021. <https://www.pcmsconcerts.org/blog/schumann-beethoven-song-cycles/>.

Be a fiery redhead for a month.
Whittle.

She always took notes. (Bake a pie.)³⁴
She always made plans. (Draw the sky.)
A dreamscape of wishes for the children yet to come. (Step into the boxing ring.)

Who could know that her lists would form a litany, a vow: (Design a pair of shoes. Study
wildflowers. Call a square dance.)
What will you do with the moment, right now?

Her husband was asleep when she called. (What will you do?)
She'd caught an early flight, would be home sooner than planned.
An ordinary call on a clear September morn. (What will you do with the moment, right
now?)
She'd gone back East for her grandmother's funeral.
Stayed just a few days more to share some wonderful news.

And now, more than ever what would life be?
On a clear September morn, expecting her first child,
Lauren boarded Flight 93.

What will you do with the moment, right now?

4.2.1 The Story

The first song in *Pieces of 9/11* is titled "Lauren." Lauren is the only named person from the stories told throughout the cycle. Although all of the song texts were based on interviews and real events from 9/11, Lauren's story is a specific one. Lauren Catuzzi Grandcolas, who was pregnant with her first child, died on United Flight 93 en route from Newark airport to San Francisco. The plane crashed to the ground when passengers fought to take back control from terrorists who, although it was not confirmed, were probably planning to crash the plane into either the US Capital building or the White House in Washington DC³⁵ on September 11, 2001.

³⁴ Words in parenthesis are the voice of the girl soprano as she sings within the story of the soprano and baritone narrative.

³⁵ Flight 93 Hijacker, "Shall we finish it off?" [cnn.com, https://www.cnn.com/2004/US/07/22/911.flight.93/index.html](https://www.cnn.com/2004/US/07/22/911.flight.93/index.html), accessed January 6, 2021.

Instead, the plane crashed into a field in Shanksville, Pennsylvania, about 20 minutes' flying time from Washington, DC going 580 miles per hour.³⁶

Lauren Catuzzi was born in Bloomington, Indiana on August 31, 1963 to Lawrence and Barbara Catuzzi.³⁷ Raised in Houston, TX, Lauren graduated from Stratford High School and the University of Texas in Austin where she met her future husband, Jack Grandcolas.³⁸ Lauren had worked as a marketing executive for a law firm and PricewaterhouseCoopers and later as an advertising sales consultant for *Good Housekeeping* magazine. Referred to as “a sparkle in a gray suit world”³⁹ by Nick Graham, founder of “Joe Boxer,” she had an exuberance for life noted by everyone who knew her. She also had a thirst for knowledge and experience, and was always learning something new, taking lessons in cooking, gardening, scuba diving, and wine appreciation.⁴⁰ She was in the process of writing a self-help book, empowering women to achieve great things, organized much like receiving badges as a girl scout. This book, titled *You Can Do It! The Merit Badge Handbook for Grown-up Girls*, was finished by Lauren's two sisters, Vaughn Catuzzi Lohec and Dara Catuzzi Near, and published posthumously (2005) in her honor.

On that fatal flight, Lauren Catuzzi Grandcolas was returning to San Francisco, where she lived with her husband, after attending her grandmother's funeral on the East Coast.

³⁶ Flight 93 Hijacker, “Shall we finish it off?” cnn.com.

³⁷ Obituary, *Los Angeles Times*, September 18, 2001, <https://www.legacy.com/obituaries/latimes/obituary.aspx?n=lauren-catuzzi-grandcolas&pid=94187>, accessed January 6, 2021.

³⁸ post-gazette.com, October 28, 2001, accessed January 6, 2021. <https://old.post-gazette.com/headlines/20011028ft93grandcolasbiop8.asp>.

³⁹ Lauren Catuzzi Grandcolas, *You Can Do It! The Merit Badge Handbook for Grown-Up Girls* (San Francisco: Chronicle Books, 2015).

⁴⁰ Ibid.

4.2.2 The Music

“Lauren,” written in a classical art song style, strongly establishes the use of the Bach cello suite motive. Heggie employs all three voices with specific tasks. The girl soprano begins by quoting some of the badges from Lauren’s book: “Write a poem. Chisel stone. Throw a vase on a potter’s wheel. Take an eight-hour walk. Learn to sail. Be a fiery redhead for a month.”

In this song, the young soprano represents Lauren’s unborn child.⁴¹ She serves throughout the cycle as a reminder not to dwell on this tragedy but to go on with your life. As she continues naming various badges, the soprano and baritone voices begin describing Lauren and who she was. One of the most poignant lines of the cycle is introduced in this movement in m. 20, where all three voices sing: “What will you do with the moment, right now?” In m. 27 the girl soprano repeats “What will you do” and “right now,” while the soprano and baritone voices sing details of what happened to Lauren on the morning of September 11th and how she came to be on that particular flight. The reason she stayed a few days more was to share “some wonderful news.” At this point the soprano and baritone alternate their entrances of ‘some wonderful’ as the young soprano bursts into an exclamatory “ah!” on high notes, adding to the excitement of what this news could be. The surprising answer comes in m. 62 with only the soprano voice, representing Lauren herself, stating that she was expecting her first child. At this point the accompaniment goes back to the simple beginning statement of the Bach’s motive.

The shock continues with all three voices, in similar rhythms, telling how “Lauren boarded Flight Ninety-Three.” This is followed by a two-beat pause before the cello again enters with the familiar Bach motive and staggered entrances of all three voices complementing the cello line with “oo” using the same intervals of descending whole step and return on sixteenth

⁴¹ Ashley Traughber, interview by author, January 11, 2021 (see Appendix E).

notes. At this point the voices work much like a Renaissance motet. All voices are of equal importance and are given similar melodic material while having staggered entrances and slightly varying lines, until the voices culminate in holding a G-major chord for four beats before again asking the important question “What will you do with the moment, right now?”—this time with no instrumentation but voices alone. The cello enters with an additional pass of the familiar intervals of ascending fifth followed by ascending major sixth, descending major second and back to the top note, but this time the rhythm is augmented using eighth notes instead of sixteenths and the key is, the subdominant of G major. This leads us into the final seven measures of the piece which, as mentioned earlier, are a shortened version of the opening prelude, leaving us with the same reflective mood that began the cycle and continues *attacca* into the second song.

4.2.3 9/11 Significance

United Flight 93 departed from Newark Airport at 8:42 am, only a few minutes before the first hijacked plane hit the World Trade Center.⁴² In a *New York Times* article published on July 22, 2004, the details of what transpired before this flight crashed in a field in Shanksville, Pennsylvania were reported.⁴³ Near Chicago, Ed Ballinger, a United Airlines dispatcher, knowing of the hijacking of Flight 175 that crashed into the south tower of the World Trade Center, sent text messages to planes he was following, including United Flight 93. At 9:23 am his message to United Flight 93 Captain Jason Dahl read: “Beware any cockpit intrusion two a/c hit World Trade Center.” Captain Dahl sent a quick message back: “Ed, confirm latest mssg plz

⁴² “Flight 93.” history.com, <https://www.history.com/topics/21st-century/flight-93>, accessed January 9, 2021.

⁴³ Matthew L. Wald, “Details Emerge on Flight 93,” *New York Times*, July 22, 2004, <https://www.nytimes.com/2004/07/22/politics/details-emerge-on-flight-93.html>, accessed January 8, 2021.

Jason.” Only two minutes later, hijackers attacked Captain Dahl and his first officer.⁴⁴

Passengers aboard the plane had been making contact with loved ones on their cell phones and learned that the United States was under attack. These passengers made the decision to fight back and relayed this to family members on the ground. Thomas Burnett Jr. told his wife that he knew they were all going to die, but they were going to do something about it. Sarah Bradshaw, a flight attendant was in the galley filling pitchers with boiling water to throw on the hijackers, as she her husband on the phone. Her last words to him were, “Everyone is going to first class. I have to go, bye”.⁴⁵ The famous words “Let’s roll” were spoken by Todd Beamer and heard over an open phone line as the group began their counterattack.⁴⁶

4.3 “Lessons”

Who do you love? What is a friend?
Where were you on that morning?
When will this end?

I was at school preparing my classroom
when the children arrived that morning.
At 10 am I took them outside for recess,
another teacher ran over to me and screamed
“Is this what you people do?”
I did not understand, I had not heard the news.

Who do you love? What is a friend?
Where were you on that morning?
When will this end?

And soon the parents came to pick up their children,
all of them dazed and frightened.
A large man walked up to me, looked at the scarf I wear—
the symbol of my faith—and screamed:
“I see what you people do!
And I won’t be responsible for what I might do to you.”

⁴⁴ Matthew L. Wald, “Details Emerge on Flight 93.”

⁴⁵ “Flight 93.”

⁴⁶ Ibid.

I am a teacher here,
a grieving American, too.
All of the children are near,
they learn their lessons
by watching what we do.

Oh, who do you love?
What is a friend?

The large man's child was frightened, shaking, distracted
nobody there could calm him.
I went and sat with him, took his hand, and said:
"Please, sing with me."
And we both felt so much better,
Sitting there singing together.

Who do you love? What is a friend?
Where were you on that morning?
When will this end?

4.3.1 The Story

The second song in the cycle, "Lessons," focuses on the story of a Muslim teacher who on 9/11, before she had even heard about the attacks, was verbally attacked because of her race and wearing the traditional *hijab* head-covering. Although the person is not named in the song, this is a real story of a person from the Islamic community in Houston. Sandra Bernhard from HGOco set up a group discussion between some members of the Islamic community and Gene Scheer. He heard many stories that day, but this teacher's story stood out to him as one that theatrically read well and was a good representation of the multitudes of stories of hatred and racism that were rampant right after the September 11 terrorist attacks.⁴⁷

This song is organized with a chorus of four lines, sung twice through at each of the three entries. The first three lines of the chorus embody speech that might have been used in various

⁴⁷ Gene Scheer, interview by author, August 25, 2020 (see Appendix B).

hate crimes: “Who do you love? What is a friend? Where were you on that morning?” The last of the four lines, “When will this end?” is open to many interpretations including that it could be coming from the attacker, or it could be the thoughts of the person being attacked, wondering when will the harassment will stop?

The three verses tell the story as it happened to this Muslim teacher. The first describes what she was doing at school before she even knew the terrorist attacks had happened. The first verbal assault comes from a fellow teacher who is very angry and asks her, “Is this what you people do?” The second verse describes a scene later in the day when parents were coming to get their children from school and a large man, probably a parent, screams at her, “I see what you people do! And I won’t be responsible for what I might do to you.” The final verse explains that the child belonging to the large man was very upset and the teacher was able to calm the child by singing with him. This is a powerful message that, even though the teacher was verbally attacked, she was the one who showed compassion and the one whom the child trusted.

4.3.2 The Music

Heggie states that he finds his inspiration from the words and the story to be told. Although he did not set out to mimic any particular style, he creates what he calls a “tonal world” in which he brings the story to life. The central character in “Lessons” is a Muslim teacher who wears a *hajib* as a sign of her faith. Strong rhythmic elements and repeated melody lines are strongly present in this song, personifying this Muslim teacher’s story. According to Encyclopedia Britannica, “Islamic music is characterized by a highly subtle organization of melody and rhythm, in which the vocal component predominates over the instrumental.”⁴⁸

⁴⁸ “The History of Islamic Music,” *Encyclopedia Britannica*, <https://www.britannica.com/topic/Islamic-arts/Music>, accessed January 24, 2021.

The chorus melody descends stepwise by two steps and a minor third, with a simple rhythm of two dotted quarters and one quarter, ending with a dotted half note. This puts the second strong beat on the “and” of beat one, creating a strong syncopation that is supported by the instrumentation and the rhythmic clapping that accompanies this single vocal line. The instrumentation begins with the flute, guitar, and violin playing dissonant harmonies, creating tension. After the introduction of the four-line chorus, the guitar begins an imitation of the vocal line, offset by one measure with the same syncopated rhythm. It is also at this point that the young sopranos and baritone begin a clapping pattern that will continue to accompany the soprano voice each time the chorus is heard. This percussive element resembles traditional Islamic music in the repeated element resembling a rhythmic mode. “Rhythms are organized into rhythmic modes, or *iqa’at*, cyclical patterns of strong and weak beats.”⁴⁹ This clapping is also present as a reminder that this story is about a school teacher who works with children, and often children clap either when they are learning songs or music or just in playing games.⁵⁰ When I spoke with Ashley Traugher, one of the young sopranos from the premiere and recording, she said that this clapping was the most difficult part of learning and performing the cycle. The young sopranos begin clapping the same rhythm as the baritone at the first entrance, but during the repeat of the second chorus that part changes to a rhythm different from that of the baritone. This varied rhythm creates stresses on different beats and an increased tension, as every half beat has someone clapping on it.

The last entrance of the chorus continues with this varied rhythmic clapping, and the soprano voice is asked to invite the audience, now familiar with this repeated chorus, to sing

⁴⁹ “The History of Islamic Music.”

⁵⁰ Heggie, interview.

along, while the soprano may ‘improvise ad lib.’⁵¹ A good suggestion if you are to invite the audience to join in the singing of this chorus would be that the soprano stay on the written melody at least once to solidify what the audience is singing. There are two more repeats of the chorus where the audience can continue while the soprano can ad lib., another characteristic of traditional Islamic music:

It is based on the skill of the individual artist, who is both composer and performer and who benefits from a relatively high degree of artistic freedom. The artist is permitted, and indeed encouraged, to improvise.... Melodies are organized in terms of *maqamat* (singular *maqam*), or “modes,” characteristic melodic patterns with prescribed scales, preferential notes, typical melodic and rhythmic formulas, variety of intonations, and other conventional devices. The performer improvises within the framework of the *maqam*, which is also imbued with ethos (Arabic *ta'thir*), a specific emotional or philosophical meaning attached to a musical mode.⁵²

For the recording *Here/after*, Heggie wrote out the ‘improvisation’ for soprano Talise Trevigne. Many classical soprano artists may not be used to improvising, so Ex. 4.1 shows a transcription the improvisation section from the recording.

4.3.3 9/11 Significance

The nineteen terrorists who carried out the multiple attacks on September 11 were members of the Islamic extremist group al Qaeda, led by Osama bin Laden. They were from various Arab countries including Saudi Arabia.⁵³ Many citizens of the United States who were of Middle Eastern descent began to experience hate crime assaults directly after the September 11 attacks. “... the FBI reported that anti-Islamic religion incidents increased by more than 1600%

⁵¹ *Pieces of 9/11*, vocal score.

⁵² “The History of Islamic Music.”

⁵³ *Ibid.*

between the years 2000 and 2001 which they attributed to the terrorist attacks on September 11, 2001.”⁵⁴

Example 4.1: Heggie, 9/11, “Lessons,” improvisation section from recording, mm. 148–77

The musical score is for a vocal improvisation section from the recording of 'Lessons' by Heggie. It features three vocal parts, all in Soprano range, with a key signature of three flats and a 4/4 time signature. The score is divided into three systems, each with three staves.

First System (mm. 148-152): The first staff is labeled 'First Time' and '148'. The lyrics are 'Who do you love? — What is a friend? Where were you'. The second staff is labeled 'Second Time' and the third 'Third Time'. The lyrics are 'Who do you love? — What is a friend? Where were you'. The third staff has 'Ah!' followed by a long horizontal line indicating improvisation.

Second System (mm. 153-157): The first staff is labeled 'S' and '153'. The lyrics are 'on that morn-ing? When will this end?'. The second staff has 'on that morn-ing? When will this end?'. The third staff has 'Ah!' followed by a long horizontal line indicating improvisation.

Third System (mm. 158-162): The first staff is labeled 'S' and '158'. The lyrics are 'Hmm'. The second and third staves have a long horizontal line indicating improvisation.

⁵⁴ Monica H. Swahn, Reshma R. Mahendra, Leonard Paulozzi, R. L. Winston, Gene A. Shelley, Joanna Taliano, L. Frazier, and Janet Saul, “Violent Attacks on Middle Easterners in the United States during the Month Following the September 11, 2001 Terrorist Attacks,” *Injury Prevention* (July 2004): 187–89, <https://injuryprevention.bmj.com/content/injuryprev/9/2/187.full.pdf>, accessed January 26, 2021.

4.4 “Phone Calls”

“Don’t look back, don’t look back,” we cried
as we ran from the buildings.
“Run away, don’t look back, don’t look back.
We may be the next ones under attack.
Run away, run away, don’t look back.”

I ran and ran away,
in a panic that morning,
as I tried to find my way to safety,
(In the car driving north on a southbound street)
wondering where to find you, how to find you—

Phone calls.
The sound of your voice
Talking to me.
Phone calls.
From the house,
From a car, a school,
from Flight 93.

Millions of phone calls
on that morning,
only one message:
“I love you. Know that I love you.
I am holding you in my arms
always. Always.”

“We have a problem.” “I love you.” “Know that I love you.”
“I’m so sorry, Mom.” “This is going to be harder for you than it is for me.”
“I am holding you in my arms.”

“Let’s roll...”

4.4.1 The Story

“Phone Calls,” the third song in the cycle, captures the sheer panic that was felt by so many people on the morning of September 11. There was massive confusion as people from all over had to quickly decide what best to do. This song does not start with a specific story, but captures the panic.

The text of the first verse begins with only the baritone telling a general panic story that

is emphasized by short lines of text being repeated several times, much like someone who is in a panic trying to describe a situation: “Don’t look back, don’t look back.” The second verse becomes a more detailed story, with the soprano and baritone telling two different stories overlapping, adding to the feeling of confusion and panic. The words of the two stories begin to come together as the singers repeat “wond’ring how to find you.” The severity of these phone calls is clear when, after the different locations they are coming from are stated—“from the house, from a car, from a school...”—the baritone alone sings, “From Flight Ninety-Three,” which ended in fatality for anyone originating such a call. The soprano and baritone then continue in unison text as they come to the most important thing these phone calls could say: “I love you. Know that I love you....” This is followed by staggered entrances of “always,” which sounds conversational between the man and woman, creating a tender moment, perhaps the final words the loved ones may have spoken to each other.

The end of the song repeats the opening “Don’t look back” in an antiphonal response, ending with the baritone holding out the last “back.” The remaining lines of the text are not sung but spoken: an ominous recreation of many phone calls that included the last words ever spoken to a loved one by someone who knew they were about to die. The most famous line is spoken at the very end by the baritone, “Let’s roll....”

4.4.2 The Music

The musical style of this piece has been compared to musical theater, specifically that of Stephen Sondheim.⁵⁵ Arpeggiated triads played by the guitar are the framework for the accompaniment of “Phone Calls.” The guitar begins these triads with the solo baritone as he

⁵⁵ Malafronte, review.

begins his story. The cello then enters in m. 24 with a held bass note on A2, first for two series of five-measure phrases that re-enter on beat 2 of each measure beginning in m. 37, as the soprano and baritone have staggered entrances of “where to find you, how to find you,” helping to create tension during this phrase. The flute and violin enter separated by two measures, starting in m. 43 with alternate entrances of ascending whole-step phrases. At m. 67 and the textual climax of the song, the soprano and baritone are now singing for the first time in unison, “I love you. Know that I love you. I am holding you in my arms.” It is at this point that the tempo slows for the first time and the dynamic is at pianissimo. The melody in the voices continues to be stepwise, further highlighting the importance of the text. The cello continues reiterating the bass note, the violin temporarily drops out of the ascending whole-tone phrase, and the flute only accents the top note of the guitar’s arpeggiated chord, creating the only calm moment in the piece. Measure 91 briefly brings back similar material to the opening of the song, with guitar on the same triad, this time both the baritone and the soprano stating “Don’t look back.”

The guitar continues to repeat four measures of the two arpeggiated chords, with the flute outlining the top two notes, which form a half step. This repeated pattern in the background serves for the spoken lines of text that are to be spoken quietly and randomly, overlapping with each other. When all the lines have been spoken, the guitar holds the final note of G5 and the baritone speaks the final line “Let’s roll....”

4.4.3 9/11 Significance

As the events of 9/11 were shocking the world, people both near and far were reaching out on their cell phones to tell friends and family what was going on, telling them to turn on their televisions, and checking on loved ones to make sure they were safe. Even more devastating, others close to the attacks, even those trapped in the burning buildings or in the rubble, tried to

use their cell phones to leave messages or talk to someone special maybe for the last time. The need to connect with others was stunted by the fact that cell phone service in lower Manhattan completely shut down. Andrea Mancuso, who worked just north of the World Trade Center, remembers those moments right after the attacks.:

I walked from downtown to Lincoln Center [about 4.5 miles] before I was able to hail a cab with four strangers,” she said. “Everyone was upset, and no one had a cell phone signal except me. I passed my phone around like a hot potato all the way to Harlem. Everyone including the cab driver graciously and tearfully called their families.⁵⁶

The service in lower Manhattan shut down for multiple reasons. “Cell towers were destroyed in the attacks, along with switching equipment used for landline phones. But another cause of the problem was the huge surge in traffic from people trying to find loved ones or letting others know they were OK.”⁵⁷

For those who were able to get through, some of the conversations or messages left were their final words spoken. “Delivered by cellphone, by e-mail and even by voicemail, these dispatches—frantic, defiant, tearful, bracing—became indelible last words for friends and loved ones.”⁵⁸ The *New York Times* included some of these touching stories on September 16, 2001, five days after the day of the attacks.

Stuart T. Meltzer, 32, who grew up in Newton and began his job at the World Trade Center just last month, called his wife from the 105th floor of the first building shortly after it was hit. He said to her: “Honey something terrible is happening. I don’t think I am going to make it. I love you. Take care of the children.”

Events as they were happening were described in detail in a phone call between the staffs

⁵⁶ Marguerite Reardon, “Post 9/11: Can We Count on Cell Service?” September 7, 2011. [cbsnews.com, https://www.cbsnews.com/news/post-9-11-can-we-count-on-cell-networks/](https://www.cbsnews.com/news/post-9-11-can-we-count-on-cell-networks/), accessed March 24, 2021.

⁵⁷ Ibid.

⁵⁸ Scott Veale, “Word for Word/Last Words; Voices from Above: ‘I Love You, Mommy, Goodbye,’” *nytimes.com*, September 16, 2001, <https://www.nytimes.com/2001/09/16/weekinreview/word-for-word-last-words-voices-from-above-i-love-you-mommy-goodbye.html>, accessed March 24, 2021.

in the Los Angeles and New York offices at Cantor Fitzgerald L.P. right after the first plane hit the North Tower.

The Los Angeles staff, who then put the call on its in-house public-address system, heard a colleague in the New York office say, “I think a plane just hit us.” While the phone call continued to be broadcast over the entire Los Angeles office, the New York office began filling with smoke and people began screaming. “Somebody’s got to help us... We can’t get out...The place is filling with smoke,” a person in the New York office was heard to say. Shortly afterward, the connection was cut off.⁵⁹

These phone calls along with the myriad others made during and directly after the attacks helped many people understand what happened that day and also brought some comfort to the loved ones left behind.

4.5 “That Moment on”

Underneath my bed I have a box—
The kind a woman keeps her wedding dress in—
Mine is filled with memories of those lost
In the sand dunes of dust
In the pile where the Twin Towers had been.

A rosary,
A torn picture of a family,
A scrap of paper from someone unknown
A trinket from a desk
Buried there in concrete dust
Shattered glass and bone.

And everything belonged to somebody,
To somebody gone.
And we all belonged to each other
From that moment on—
That moment on.

Like Pixy Stix dropped down upon the face of the moon
Steel I-beams here and there were raised up by the cranes
And as each was lifted from the ash
From the sand dunes of dust
I dug deeper and thought, “This is what remains?”

⁵⁹ Veale, “Word for Word/Last Words.”

Then I called my wife and children on the phone
Could barely speak except to say, “How ya doin’?”
And I thought of those now all alone
Looked around in the dust
And began to pick up pieces from the ruin.

A rosary,
A torn picture of a family,
A scrap of paper from someone unknown
A trinket from a desk
Buried there in concrete dust
Shattered glass and bone.

And everything belonged to somebody,
To somebody gone.
And we all belonged to each other
From that moment on—
That moment on.

4.5.1 The Story

“That Moment on” describes in detail the direct aftermath of the attacks, specifically the tangible things found in the ruins. On a deeper level, it is also the beginning of healing for the survivors or family members of those lost, as they begin to deal with the grief of knowing those people are gone, as well as the severity of so many stories unknown who have countless people mourning them. This text is a combination of interviews with the first responders from Houston, who were some of the first to arrive in New York to help look for survivors, and lyrics based on these interviews by Scheer. “Big Joe” was one of these first responders who told Scheer of his experience of collecting items from the ruins and the feelings attached to each of these items. The text of keeping a box, “the kind a woman keeps her wedding dress in,” came directly from him and the items he recovered.⁶⁰ The chorus of this song has a repeated phrase, written by Scheer, that is especially memorable and sums up the feelings felt by many on that day:

⁶⁰ Scheer, interview.

“Everything belonged to somebody, to somebody gone. And we all belonged to each other from that moment on.”

The story begins with this quote from Big Joe telling of the box he keeps under his bed with the trinkets he found and kept from the ruins of the towers. “Mine is filled with mem’ries of those lost in the sand dunes of dust from the pile where the Twin Towers had been.”⁶¹ The stark contrast of such simple items as a rosary, a torn picture, and a trinket from a desk, set against the location where they had been found, “buried there in concrete dust, shattered glass and bone,” sets the dramatic scene. As these items are described, Heggie sets the “a” from the text “a rosary,” repeated and up on a high note, so as it is sung it resembles a declaration of emotion, a crying out to express the finder’s feelings in locating these items. As this first verse sets up the scene, next comes the first declaration of the chorus, as mentioned earlier, which exemplifies the feelings these items create.

The second verse describes the destruction of the towers which left these items behind. “Like Pixy Stix dropped down upon the face of the moon”⁶² Pixy Stix, were originally sold as a drink mix in 1940 that consisted of light cardboard drinking straws filled with a sweet-and-sour powder. Kids began eating the powder directly from the straw, which in 1950 then became the candy, Pixy Stix.⁶³ This is a comparison to the Twin Towers, which stood straight up before they collapsed, then were surrounded in dust and ash, much like the powder-filled straws. The reference to steel I-beams, “Steel I-beams here and there were raised up by the cranes,”⁶⁴ indicates materials used in the construction of the Twin Towers and a lot of other construction. I-

⁶¹ *Pieces of 9/11*, full score.

⁶² Ibid.

⁶³ Oldtimecandy.com, <https://www.oldtimecandy.com/collections/walk-the-candy-aisle-pixy-stix>, accessed March 17, 2021.

⁶⁴ *Pieces of 9/11*, full score.

beams are “the shape of choice for structural steel builds. The design and structure of the I-beam makes it uniquely capable of handling a variety of loads. Engineers use I-beams widely in construction, forming columns and beams of many different lengths, sizes, and specifications.”⁶⁵

The “Ground Zero Cross” that was discovered on the site of the fallen towers by one of the relief workers, Frank Silecchia on September 13, 2001. It was a formation of I-beams that resembled the Christian Cross and was raised as a sign that “God has not deserted us.”⁶⁶ The end of this verse, “this is what remains?”, makes allusion to both the small items found being all that is left of the persons they belonged to and the idea that a structure as massive and strong as the World Trade Center could end up as a pile of dust and rubble. Next the “author” of this song displays his strong emotions by the need to call his wife and children and hardly being able to speak of the devastation he has now witnessed. “And I thought of those now all alone”⁶⁷ shows a connection to sharing in the emotion that could have been felt by those who lost someone in the tragedy. The song concludes with another presentation of the chorus, ending with “That moment on.”

4.5.2 The Music

The reflective overall feel of this song invokes the style of “a pop ballad that overlays the familiar trope of personal items retrieved from Ground Zero with the sentiment ‘And we all

⁶⁵ “Why Are I Beams Used in Structural Construction?” Swanton Welding and Machining, <https://blog.swantonweld.com/i-beams-in-structural-steel-construction#:~:text=I%20beams%20are%20the%20choice,web%20resists%20the%20shear%20stress>, accessed March 17, 2021.

⁶⁶ Rick Hampson, “Ground Zero Cross: A Symbol for 9/11 Museum,” *USA Today*, May 13, 2014, <https://www.usatoday.com/story/news/nation/2014/05/13/911-ground-zero-museum-cross-world-trade-center/8907003/>, accessed March 24, 2021.

⁶⁷ *Pieces of 9/11*, full score.

belonged to each other / from that moment on.”⁶⁸ The music begins with the harmonic structure coming from strummed chords on the guitar, with the violin and cello playing simple stepwise countermelodies. The key is E-flat major and the melodic structure is light in nature, supporting the notion that although this story is tragic, there is still the element of hope and looking forward. The main melodic component is played by the flute, which introduces a four-measure stepwise phrase moving more quickly than that of the violin and cello that is then mimicked by the entering baritone voice on “oo or hum.” This pattern has a dream-like quality that invokes memories about to be described. The story begins in m. 9 as the baritone again takes the stepwise melody and the flute reverts to a simple countermelody to highlight the baritone’s singing. As I mentioned in the story section, the repeat of “A, a rosary, etc.” that includes a rest between the two sung “ah’s” is placed at a higher pitch that creates an emotional exclamation.

Each chorus begins with the guitar strumming in an “easy rock feel,” as the composer marks. The flute, violin, and cello are playing simple whole notes, the strings playing harmonics, as indicated by the small circle above each note. This gives the sound an eerie or otherworldly feel that pertains to those who are no longer with us, as the baritone sings: “And everything belonged to somebody, to somebody gone....” In m. 35, between the words “moment” and “on,” the flute enters again with the dream-like melody introduced at the beginning of the song, with the baritone again repeating this phrase.

The second verse begins in minor as the baritone describes the falling of the Twin Towers and compares them to the Pixy-stix falling on the face of the moon. The guitar goes back to playing harmonic chords, and the violin, cello, and flute have simple accompanying melodies. At m. 48 the cello drops out, leaving a more open texture to hear the words “this is what

⁶⁸ Malafronte, review.

remains?” In m. 52 we are back to E-flat major, and the cello enters as a familiar comfort when the author speaks of calling his family and letting out his own emotions. Next is a repeat of the description of items, with the instruments playing just as they did during the first entrance. This repeat of the chorus begins the same, with harmonics played on the strings and the guitar back to strumming in C major. But at m. 78 the violin and flute begin overlapping with the opening melodic phrase, which this time adds a sense of urgency to support the baritone as he sings his high note in m. 85. An eight-measure instrumental interlude follows, with the guitar continuing to strum as in the chorus, while the violin repeats the melody of the chorus. At this point the cello enters with the Bach motive but in an augmented rhythm, bringing brings back the familiar and still fitting into the melody and style of the piece. The final eight measures of the piece have the flute and baritone repeating the dream-like musical phrase and the cello playing the familiar Bach motive, this time in quarter notes, bringing the song to a thoughtful, slow close.

4.5.3 9/11 Significance

The various items recovered from the September 11 attacks on the World Trade Center, from The Pentagon, and recovered from Flight 93 represent memories of loved ones lost. Great care has been taken to preserve and display these items, so that their stories may continue. The National 9/11 Memorial Museum opened in New York City in May 2014 at the site of the World Trade Center and houses more than 11,000 artifacts that were collected at Ground Zero or donated by families and loved ones of victims.⁶⁹ Items include bloodied high-heeled shoes worn by a survivor of the South Tower who started down the stairs when she saw the North Tower collapse. Another item is a two-dollar bill recovered from the wallet of Robert Joseph Gschaar, a

⁶⁹ “9/11 Lost and Found: The Items Left Behind,” history.com, <https://www.history.com/news/9-11-artifacts-ground-zero-photos>, accessed March 17, 2021.

victim who worked on the 92nd floor of the South Tower. He and his wife each kept a two-dollar bill in their wallets to remember that they were two of a kind.⁷⁰ In Shanksville, Pennsylvania, The Flight 93 National Memorial also displays recovered items, photographs, and memorabilia. An unexplained fire in 2014 destroyed 334 original photos and 25 personal mementos along with other donated objects from family members of victims.⁷¹ The fire was described by the president of the Families of Flight 93 as representing “a wrenching second loss.”⁷²

From my personal experience on 9/11 at the World Trade Center in New York City, there were various items left in the street: many pairs of high-heeled shoes and baby strollers that must have proven too difficult to move quickly; papers strewn across everything that had been blown from the various office buildings of both North and South towers. I kept two papers charred around the edges that I picked up from the ashes, from the offices of Cantor Fitzgerald, a business that lost 658 of its 960 employees on 9/11, nearly a fourth of the victims lost that day.⁷³ I have bought books with photographs and news stories from the day, all to remember such a significant day in my life and in that of America.

4.6 “Beyond”

For those of us who will never be born,
For those who died on that tragic morn,
Let go of what might have been.
For if you don’t, those who did this will win.

⁷⁰ “9/11 Lost and Found: The Items Left Behind.”

⁷¹ “Trove of Flight 93 Personal Items Destroyed in 9/11 Memorial Fire,” Reuters, <https://www.reuters.com/article/us-usa-sept11-fire/trove-of-flight-93-personal-items-destroyed-in-9-11-memorial-fire-idUSKCN0ID27620141024>, accessed March 17, 2021.

⁷² Ibid.

⁷³ “After Losing 658 Employees on /11, Cantor Fitzgerald Maintains Commitment to Help Victims’ Families,” newyorktimes.com, September 10, 2016, <https://www.nyl.com/nyc/all-boroughs/wtc/2016/09/10/after-losing-more-than-600-employees-on-9-11--cantor-fitzgerald-maintains-commitment-to-help-victims--families>, accessed March 17, 2021.

What's beyond your anger?
What's beyond your sorrow?
The honor you bring
By remembering us
while finding joy tomorrow.

"How will we ever be a family again?"
I heard you whisper under your breath.
"How will we live our lives again,
in the shadow of the towers, in the shadow of death?"

For those of us who will never be born,
For those who died on that tragic morn,
Let go of what might have been.
For if you don't, those who did this will win.

What's beyond your anger?
What's beyond your sorrow?
The honor you bring
By remembering us
while finding joy tomorrow.

4.6.1 The Story

"Beyond" is a song that makes a strong statement of healing, the importance of getting over a terrible tragedy, and moving on with your life. Scheer states that the character in this narrative represents the words of Lauren's unborn child, who died with her on Flight 93.⁷⁴ More abstractly, the text speaks to the hopes and dreams that will no longer come to fruition because of the fatalities and destruction. Heggie explained that the text "for those of us who have never been born" was what prompted him to use young girls' voices.⁷⁵

I think that was the seed that prompted using the young girls that we put in the piece early on, and later that each of them has a role pretty much throughout the piece, whether it's clapping, whether it's singing a solo. It was to represent those voices, spirit voices, also children who were affected by the whole thing.

⁷⁴ Scheer, interview.

⁷⁵ Heggie, interview.

Anger and sadness can be all-consuming, and it is difficult to think that you could go on. But the figurative child in this story gives the listener permission to look for the joy in life, and in doing so, to bring honor to those who died so tragically. One section directly addresses the loss felt by those who are still living but must learn to let go of someone they lost: “How will we ever be a family again? How will we live our lives again, in the shadow of the towers, in the shadow of death?”

I can’t remember whose idea it was that we had to have children, a voice of a child that was never going to have the chance to have the journey on the planet, telling people, “Please, the best way you can honor us is to move on. If you get stuck in the moment only, then what’s the point? How’s anyone going to learn. How’s anyone going to grow? How’s anything going to move?” So that’s the voice of a child who couldn’t be born because of what happened. The impulse, especially if you are a parent or a relative, is to grieve forever, and that can be a dangerous vacuum to get stuck in. What’s more powerful than the voice of the child to tell you, “Please, you can honor me best by moving forward with your life”?⁷⁶

4.6.2 The Music

The fifth song, “Beyond” features a child soprano with guitar, violin, and cello. The melody is simple and slow, allowing the text to be prominent and childlike. Heggie’s inspiration for this song came from the “Dance of the Blessed Spirits” from Gluck’s *Orfeo*.

It is just a very simple, sweet tune and it just came to me one day.... It’s in that spirit that I wrote that piece. But it really just came to me one day out of the blue. I knew it needed to be simple, it needed to be beautiful, it needed to be uncomplicated and honest, and so that’s what emerged.⁷⁷

Gluck’s *Orfeo et Euridice*, written in 1762, was transformative for the art form, as the composer sought to reform opera from the virtuosic showcase that it had become to a more “noble

⁷⁶ Heggie, interview.

⁷⁷ Ibid.

simplicity” that would better serve the story.⁷⁸

The song is written in the traditional Baroque da capo aria style, without the expectation of ornamentation on the repeated A section. The violin begins with the familiar opening motive of Bach’s cello suite, so we hear only the voice and high, muted string. This repeated short motive is similar to the introduction of the first song, “Lauren,” where we first hear the “child’s” voice. The guitar and cello together then take over the Bach motive from the violin. This same section has the voice framing the melody line with a melismatic flourish on the words “what’s,” “bring,” and “tomorrow” in the phrase “What’s beyond your anger? What’s beyond your sorrow? The honor you bring by rememb’ring us while finding joy tomorrow.” This could be a highlight of the composer’s idea of what does tomorrow bring?

The B section, which addresses a more dramatic text with some added drama, is introduced by two measures of introduction, the violin playing a repeated arpeggiated A-minor triad as the cello plays the accented descending minor second that was so prominent in the melody line of “Phone Calls” on the words “Don’t look back.” Here the text is “‘How will we ever be a fam’ly again?’ I heard you whisper under your breath. ‘How will we live our lives again, in the shadow of the towers, in the shadow of death?’” As the text ends, the violin takes on the melodic flourish previously heard by the voice paired with the cello and the prominent Bach motive. The voice enters two measures later on the highest note the young soprano sings, on this same flourish, demonstrating a strong emotional expression. This could possibly be a cry of frustration reflecting on the previous text as it returns to the A section with the simple, straightforward melody and text.

⁷⁸ “Ancient Story, Cutting Edge Opera: Gluck’s ‘Orfeo ed Euridice,’” *World of Opera*, <http://worldofopera.org/operas/operas/item/2527-ancient-story-cutting-edge-opera-glucks-orfeo-ed-euridice?pg=intro>, accessed March 17, 2021.

It is worth noting that although Heggie felt that Gluck's *Orfeo* was the inspiration for this song, there are both interesting similarities and many differences. Gluck was trying to get away from the use of the da capo aria, which had become a vehicle for singers to display their vocal abilities. This song is the only one in this cycle constructed in the da capo style, but simplicity of the melody line of the A section is what is suggested, both from the compositional style and the marking "Slowly and tenderly" at the beginning. In the opera, Orfeo mourns the death of his wife and is looking for meaning to go on and in *Beyond*, the soul from 'beyond' is giving permission to move on. Gluck's "Dance of the Blessed Spirits" features a famous solo for flute. Ironically, although this cycle has the flute in every other song, it is absent from this one.

In 2012, after *Pieces of 9/11* was premiered, Heggie was commissioned by Camerata Pacifica to write a piece for flute and piano as a memorial to Suzanne Makuch. for which he arranged this movement of "Beyond."⁷⁹ It was premiered in Santa Barbara in 2012 with flutist Adrian Spence and pianist Warren Jones.⁸⁰ After a performance by the flute and piano duo Andrea and Neil DiMaggio in 2019 at the Santa Barbara Music Club, a critic said that the piece "presents to listeners an intimate catharsis; the flute plays a repeating motif, akin to the rhetoric device of *anaphora*, while the piano gently accompanies."⁸¹

4.6.3 9/11 Significance

Of the thousands of lives lost or affected on September 11th, the most innocent are the children who were changed by this day: children who lost one or more of their parents, children not yet born who would never know their lost parent, pregnant women who lost their pregnancies

⁷⁹ Jake Heggie website, www.jakeheggie.com, accessed March 17, 2021.

⁸⁰ Ibid.

⁸¹ Santa Barbara Free Music Concerts, Noozhawk Online News, https://www.noozhawk.com/calendar/detail/santa_barbara_music_club_free_concerts39, accessed March 17, 2021.

because of the trauma, and children who died directly because of the terror attacks. The child's voice could also represent the eight children who died on the hijacked planes that day, ranging in age from 2 to 11 years old.⁸² Some of these children were on their way to Disneyland. A trio of sixth graders were headed with their teachers from Washington D.C. to the Channel Islands Marine Sanctuary in California for an educational trip. Table 1 is a list of these eight children who died aboard the four hijacked airplanes.⁸³

Table 4.1: The children who died on the highjacked planes

Plane	Name	From	Age
United Airlines Flight 175	Christine Lee Hanson	Groton, Massachusetts	2
	David Brandhorst	Los Angeles, California	3
	Juliana Valentine McCourt	New London, Connecticut	4
American Airlines Flight 77	Bernard Curtis Brown II	Washington, D.C.	11
	Rodney Dickens	Washington, D.C.	11
	Asia Cottom	Washington, D.C.	11
	Dana Falkenberg	University Park, Maryland	3
	Zoe Falkenberg	University Park, Maryland	8

4.7 “An Open Book”

There are still boxes to go through.
 Things I just can't throw away.
 Friends all say what I need is closure
 But I'm still taking it day by day.

Each of her books is like a treasure chest
 Inside each one she put a token of some kind
 To remind her where she was, who was with her,
 There are still so many left for me to find.

⁸² Jenny Rapson, “Remembering the Overlooked Victims: The 8 Children Killed on September 11, 2001,” foreverymom.com, September 10, 2020, accessed February 15, 2021.

⁸³ Ibid.

(What's beyond your anger?
What's beyond your sorrow?)

Ten years on, I want to move forward.
Ten years on, I want to return.
(What's beyond your fears?)
What was I feeling when the story began?
I guess I'm just doing the best that I can.
(What's beyond your tears?)
Day by day, the best I can.

Here's a postcard that I found inside a mystery.
An airline ticket in a novel by Flaubert.
Here's a note on a card, here's a photo,
Here's a letter, here's a single strand of her hair.

(What's beyond your anger?
What's beyond your sorrow?)

Ten years on, I don't want to finish the packing up.
Ten years on, I want the chance for something more.
Some unexpected memory in the pages
somehow missed the hundred times I looked before.

I want to move forward.
I want to return.
(What's beyond your fears?)
What was I feeling when the story began?
I guess I'm just doing the best that I can.
(What's beyond your tears?)
Day by day, the best I can.

Write a poem.
Chisel stone.
Throw a vase on a potter's wheel.
Take an eight-hour walk.
Learn to sail.
Be a fiery redhead for a month.
Whittle.

What will you do with the moment, right now?

4.7.1 The Story

In this final song of the cycle, there is a continuation of finding mementos from “That

Moment on,” but there is also an urging to move forward while treasuring those that were lost. This song incorporates the voice of the lost child from both the opening song, “Lauren,” and the child’s solo in “Beyond” as the voice of conscience. This song moves forward to the time for which this cycle was written, the tenth anniversary of the attacks. Even ten years after the losses, the pain is still felt, the memories are still fresh, the stories are still vivid. Great loss may never leave us, but we must find a way to do “the best we can.”⁸⁴

The first verse is general in its description of the storyteller’s feelings. The second verse is specifically attributed to Lauren, as described by her sisters in the foreword to her book that they helped to publish posthumously.⁸⁵ The voice of the child enters next with the same melody and text of “What’s beyond your anger? What’s beyond your sorrow?” from “Beyond.” The next section exhibits the struggle of not wanting to let go and still wanting to get on with one’s life. The words “ten years on” mark the time when this cycle was written. Heggie was agreeable to changing those words to fit the date of performance. This fall will be the twentieth anniversary, when changing the words and rhythm to accommodate that would be appropriate.⁸⁶ The song concludes with the exact quote from “Lauren” as we remember the badges from the girls’ “do it yourself” badge book, ending the cycle with hope for what the future can hold.

4.7.2 The Music

The first fourteen measures of the sixth song, “An Open Book,” bring back the melody of the beginning Prelude. Although the baritone and soprano sing phrases alternately, recalling memories brought on by the items they are finding, the instrumentals are sparse, adding harmony

⁸⁴ Scheer, interview.

⁸⁵ Catuzzi Grandcolas, *You Can Do It!*.

⁸⁶ Heggie, interview.

only by playing chords often just one per measure. In m. 31 the young soprano enters with the same melodic flourish from “Beyond,” asking “What’s beyond your anger? What’s beyond your sorrow? What’s beyond your fears? Beyond your sorrow?” When she is added to the soprano and baritone lines, the violin begins to play arpeggiated sixteenth-note triads, which both add to the drama and bring in the Bach motive. In m. 35 the cello directly quotes the Bach motive, but in an augmented rhythm of eighth notes as the violin continues playing in sixteenth notes. At this same place the flute expands to playing a countermelody, adding to the intensity of this section and building to the climax in mm. 41–42 with the soprano and baritone singing together that they are doing “the best that I can,” and leading into a return at Tempo I to the Bach motive and the young soprano singing the ethereal theme on “oo” that we heard in “Lauren.”

The second verse returns to the simplicity of the harmonic structure of one chord per measure to highlight the story being told by the soprano and baritone. This verse is musically the same as the first, becoming more dramatic with the addition of the young soprano and building to the conclusion in m. 82, again with “Day by day the best I can.” Measure 86 returns to the beginning song, “Lauren,” with the young soprano quoting the badges over the Bach motive with the voice exactly as it was in the beginning, but the cello playing motive in eighth notes instead of sixteenths. The song ends simply with the question, “What will you do with the moment, right now?” This final line is sung with only the cello holding a D4, up until the young soprano cuts off the word “moment” and she sings a capella the final “right now?”

4.7.3 9/11 Significance

Severe trauma like that experienced by those close to the World Trade Center and Pentagon attacks is highly likely to cause post-traumatic stress disorder (PTSD). In studies done before the September 11th attacks, PTSD was already considered “the most common type of

psychopathology experienced in the aftermath of large-scale traumatic events.”⁸⁷ Studies conducted after the 9/11 attacks have shown that “the burden of PTSD among populations exposed to 9/11 has been substantial and enduring.”⁸⁸ “PTSD is characterized by trouble sleeping, difficulty controlling anger, losing interest in activities, flashbacks, emotional numbness and/or other symptoms.”⁸⁹ Even ten years after the attacks, studies showed that PTSD had persisted for a substantial portion of survivors.⁹⁰

Many who were not in close proximity to the attacks might have still suffered with stress-related symptoms, although not always diagnosed as PTSD. Priscilla Dass-Brailsford of the Psychiatric Department of Georgetown University Medical Center states that “A lot of people will have traumatic reactions but not necessarily PTSD.”⁹¹ A survey conducted 3–5 days after the attacks found many ways in which people attempted to alleviate stress. Over 90 percent found that talking about their feelings was helpful in dealing with the stress. Other successful methods included prayer, participating in a public activity, and avoiding watching TV.⁹²

Remembering the stories of the victims, whether on the anniversaries of the attacks or by going through mementos that hold memories of loved ones, can bring back feelings of happiness

⁸⁷ Yuval Neria, Laura DeGrande, and Ben G. Adams, “Posttraumatic Stress Disorder Following the September 11, 2001, Terrorist Attacks,” *American Psychologist* 6, no. 6 (September 2011): 429–46.

⁸⁸ Ibid.

⁸⁹ Katherine Harmon, “The Changing Mental Health Aftermath of 9/11—Psychological ‘First Aid’ Gains Favor over Debriefings,” *Scientific American*, September 10, 2011, <https://www.scientificamerican.com/article/the-changing-mental-health/>, accessed March 24, 2021.

⁹⁰ H. T. Jordan, S. Osahan, J. Li, et al., “Persistent Mental and Physical Health Impact of Exposure to the September 11, 2001 World Trade Center Terrorist Attacks,” *Environmental Health* 18, no. 12 (2019), <https://doi.org/10.1186/s12940-019-0449-7>, accessed March 24, 2021.

⁹¹ Harmon, “Changing Mental Health Aftermath.”

⁹² Mark A. Schuster, D. Stein Bradley, Lisa H. Jaycox, Rebecca L. Collins, Grant N. Marshall, Marc N. Elliott, Annie Jie Zhou, David E. Kanouse, Janina L. Morrison, and Sandra H. Berry, “After 9-11: Stress and Coping Across America,” Santa Monica, CA: RAND Corporation, 2002, https://www.rand.org/pubs/research_briefs/RB4546.html, accessed March 24, 2021.

about that person even while feeling the grief of their loss. Looking ahead with hope for the future is another way to move on from the grief. This is a common theme in commemorating the anniversary of the attacks and was quoted in 2011 when then-President Barack Obama addressed the nation at the “Concert for Hope” at the Kennedy Center in Washington with these words: “These past ten years underscore the bonds between all Americans. We have not succumbed to suspicion and mistrust.... It will be said of us that we kept that faith; that we took a painful blow and emerged stronger.”⁹³

⁹³ David Ariosto and Laura Dolan, “Nation Looks Ahead with Hope after Remembering 9/11 Victims,” [cnn.com](http://edition.cnn.com/2011/US/09/11/911.commemoration/index.html), <http://edition.cnn.com/2011/US/09/11/911.commemoration/index.html>, accessed March 24, 2021.

CHAPTER 5

PERFORMANCE NOTES

Pieces of 9/11: Memories from Houston is just under 30 minutes in length. The original version is scored for soprano,⁹⁴ baritone, girl soprano,⁹⁵ flute, guitar, violin, and cello. Heggie intentionally did not include piano in the original instrumentation allowing for maximum portability for more remote locations.⁹⁶ Heggie also created an arrangement for the same voices with piano only. If a piano is available, it might be easier to put together, as you would not need to assemble as many instruments, but I feel that the chamber ensemble is preferable, as the Bach motive will sound more authentic played on a cello. Heggie also later composed an arrangement of the fifth song, “Beyond,” titled “Soliloquy,” for solo flute and piano that could be included on the same program, perhaps as an opening number or played as the audience are finding their seats.

A thorough understanding of the events of the day is of utmost importance to authentically perform this piece. Twenty years have passed since 2001, and many young singers have only general knowledge of the attacks. During my interview with Ashley Traughber, one of the original “young sopranos,” I learned that both she and the other “young soprano” Ekaterina Gorlova had to learn the significance of this event as they studied and performed the piece.

We were having trouble with the emotions at first, because we didn’t know the impact that it had on all these adults around us, so we had to make it sound like the truth. It wasn’t like anything we had experienced before. This was the way we understood it.⁹⁷

⁹⁴ Although no specific type of soprano voice is indicated, one that can sing with some dramatic intensity with a comfortable C6 would be preferable.

⁹⁵ The score indicates only one girl soprano, but the premiere and the recording use two on assigned parts. In my interview with Mr. Heggie, he strongly agrees that it should be two girls sopranos.

⁹⁶ *Pieces of 9/11*, foreword.

⁹⁷ Ashley Traughber, interview by the author, January 11, 2021 (see Appendix C).

Even though these stories developed from specific people from Houston, they address experiences that much of the world can relate too as well.

I asked Heggie for his advice to someone taking on this cycle for performance. He expressed strongly the responsibility of the performer in preparing this piece.

You have to be available emotionally as a performer. If you are blocked at all or if you are being presentational, it's not going to work. You have to be entirely open, honest, authentic, and available to those emotions. It's not a piece that's about putting on a costume and a character and, you know, holding forth; and it's not about your glorious technique, even though we need your glorious technique. We need your beautiful voice, but it's about something different than that. It's about being a human being in that moment on the stage for that audience, for people who need healing. Joyce DiDonato told me a while ago that when she and her partner, Manuel were getting to know each other, and he saw her perform for the first time, he said, "I understand now, you're a healer." I thought that was so profound and true and resonant; and that's what the performers in this piece need to be in that moment: healers: welcoming people in, allowing them to grieve, allowing them to experience. So those are my words of advice during that piece, and it's how I would coach it.⁹⁸

I mentioned the difficulty I might have in performing this piece without getting emotional, based on my own experience in New York on 9/11. He was adamant that I should not cry.

You have to do it a lot, that's the issue. You have to do it a lot so that you get past that emotional line, so you can go up to it without falling over it and that you can do that with confidence. Because I have to tell you I warned the people who were singing it at the beginning. I said, you know you're going to look out in that audience, and you are going to see people falling apart, they're going to be crying and they need you to be strong. You cannot cry upon that stage. You can cry vocally, you can cry emotionally, but you may not cry. You let them cry. If you're crying, all of sudden it is all about you; all of a sudden it's about everything that the things that the piece is not supposed to be about, right? You have to stay staunch and strong and be that healer, and that's hard to do.⁹⁹

In our world of multi-media, I had the idea that projecting pictures of the attacks and devastation during the performance would add to the experience, especially at commemorative events specifically for 9/11. Heggie felt that it would be acceptable if it could be made organic in

⁹⁸ Heggie, interview.

⁹⁹ Ibid.

its presentation from the beginning of the piece and if it was flawless in its execution.

As long as it's integrated early on and it's really well done, so that it feels part of the storytelling texture, like that you set it up right away: that this is part of the whole thing. And those things just have to be rehearsed really well. I like the idea very, very much, as long as it's included organically, and the audience knows right away that's part of the storytelling, so that it isn't a jolt, like "What happened?" In a funny way it's like supertitles; they have to be rehearsed so well, because if they suddenly go off or if they suddenly click on, then that's what the audience is suddenly paying attention to, and then they are out of the emotion of the moment. It has to be part of the whole experience.¹⁰⁰

Specifically, at the end of "Phone Calls," the soprano and baritone overlap speaking lines that were many of the last words spoken between loved ones. "We have a problem." "Know that I love you." "I love you." "I'm so sorry, Mom." "This is going to be harder for you than it is for me." "I am holding you in my arms." And finally, "Let's roll...." On the recording these lines are amplified in a way that sounds like a recorded message. In response to my question about recordings and playing them during the performance, Heggie says this:

... as long as it doesn't draw unnecessary attention to itself, that it feels organic, and it doesn't feel gratuitous. So, at any time that you use a pre-recorded element, it just has to be rehearsed so well that it comes off without a hitch and it feels very much organic and that it isn't distracting from the emotion.... I think it's very powerful in a performance just to say them to the audience, so that they see a real human being saying those words. Recording you can do so much: you can alter the acoustic, you can change the texture and all that stuff, and you can make it part of the recording. But in performance I think it's a very different thing.¹⁰¹

¹⁰⁰ Heggie, interview.

¹⁰¹ Ibid.

CHAPTER 6

CONCLUSION

Pieces of 9/11: Memories from Houston written by the established compositional team of Jake Heggie and Gene Scheer, is a beautiful and deeply meaningful song cycle that is successful in telling stories from September 11th, 2001 during the terrorist attacks on the United States. These specific stories, based on interviews from residents of Houston, are also representative of experiences felt by so many on that day. Even though the subject matter is tragic, each story is described in a way that instills hope in looking towards the future. The six songs are each in a differing musical style, while the whole cycle employs the prelude theme of *Bach's Cello Suite No. 1 in G Major, BWV 1007*. This compositional device both unifies the cycle and creates a sense of comfort and healing.

This is an ideal selection for yearly commemorations of the 9/11 attacks. It could also be used quite successfully as an educational tool for those without first-hand knowledge. This cycle is especially meaningful for me having been blocks away from the World Trade Center in New York City during the attacks and I found it to be most depictive of my experience. While this piece was commissioned for the ten-year anniversary of the attacks, it continues to be just as pertinent as we near the twentieth anniversary in 2021. I hope that this presentation will introduce this exceptional work to those with their own 9/11 stories to tell and inspire many others to learn more.

APPENDIX A

TIMELINE OF EVENTS ON 9/11

The following information is taken from *Encyclopedia Britannica*.

<https://www.britannica.com/list/timeline-of-the-september-11-attacks> (accessed May 16, 2020).

Note: All times listed are Eastern Daylight Time.

- 7:59 am American Airlines flight 11 departs from Boston's Logan International Airport, bound for Los Angeles. Aboard are 11 crew members and 81 passengers, including 5 hijackers.
- 8:14 am United Airlines flight 175 takes off from Boston, headed for Los Angeles. Aboard are 9 crew members and 56 passengers, including 5 hijackers.
- 8:14 am Flight 11 has its final routine communication with air traffic controllers. Sixteen seconds later, controllers instruct the pilot to increase the plane's altitude. However, there is no response, and all subsequent messages are unanswered. Investigators believe the plane is hijacked around this time.
- 8:19 am A flight attendant on flight 11 alerts American Airlines that the plane has been hijacked. She reports that the "cockpit is not answering" and the hijackers reportedly have a bomb. In addition, two other flight attendants and a passenger have been stabbed. The passenger was later determined to be Daniel Lewin, who formerly served in the Israeli military, and it is thought that he tried to stop the hijacking. Some speculate that he was the first victim of the attacks.
- 8:20 am American Airlines flight 77 departs from Dulles International Airport near Washington, DC, bound for Los Angeles. The plane is carrying 6 crew members and 58 passengers, including 5 hijackers. Before boarding, three of the terrorists had set off the metal detectors when going through security, but all passed subsequent inspections.
- 8:21 am The transponder on flight 11 is turned off, making it difficult for air traffic controllers to monitor its course.
- 8:24 am Mistakenly broadcasting over the air traffic control channel instead of the public-address system, flight 11 hijacker Mohammad Atta, who is piloting the plane, announces, "We have some planes. Just stay quiet, and you'll be okay. We are returning to the airport." This was soon followed by "Nobody move. Everything will be okay. If you try to make any moves, you'll endanger yourself and the airplane. Just stay quiet."
- 8:37 am Air traffic controllers at Boston's Logan Airport alert the U.S. military's Northeast Air Defense Sector.
- 8:42 am Flight 175 makes its last communication with air traffic controllers, reporting that during takeoff it heard a "suspicious transmission" from another airplane, later determined to be flight 11. Around this time, flight 175 is hijacked, and some five minutes later its transponder code is changed.

- 8:44 am A second flight attendant on flight 11 is on the phone with air officials and reports that the plane is in “rapid descent” and that it is flying “way too low.” The call then abruptly ends.
- 8:46 am Two military jets are ordered to depart from Otis Air National Guard Base in Cape Cod, headed to New York.
- 8:46:40 am Hijackers on flight 11 fly the airplane into the North Tower of the World Trade Center (WTC) in New York City. The impact occurs between floors 93 and 99. The crash instantly kills hundreds, including all those on board. Almost immediately emergency responders are sent to the building.
- 8:51 am Flight 175 changes from its assigned altitude, and repeated efforts by air traffic controllers to contact the plane are unsuccessful.
- 8:51 am Flight 77 has its last routine radio communication. It is believed the plane is hijacked shortly thereafter.
- 8:52 am A flight attendant on flight 175 calls United Airlines and informs officials that the plane has been hijacked and that both pilots are dead. During this time passengers are also phoning friends and family. Passenger calls will provide important information about the hijackings in subsequent investigations.
- 8:54 am Flight 77 heads south from its assigned path, and two minutes later hijackers turn off the plane’s transponder. Efforts to contact the aircraft are unsuccessful.
- 8:55 am U.S. Pres. George W. Bush, who has arrived at an elementary school in Sarasota, Florida, is told that a plane has struck the World Trade Center, though details are uncertain.
- 8:58 am Flight 175 sets a course for New York City.
- 9:00 am The Public Authority Police Department orders the evacuation of all civilians in the World Trade Center complex.
- 9:00 am A passenger on flight 175 contacts his father for the second time that morning and reportedly tells him, “I think they intend to go to Chicago or someplace and fly into a building. Don’t worry, Dad. If it happens, it’ll be very fast.”
- 9:03:11 am Flight 175 crashes into the South Tower of the World Trade Center, striking between floors 77 and 85.
- 9:05 am President Bush, who is reading to schoolchildren in a classroom, is told by his chief of staff, Andrew Card, that a second plane has struck the World Trade Center and that “America is under attack.”

9:24 am Flight 93 is notified by a United dispatcher that two planes have flown into the World Trade Center. Two minutes later the pilot asks the dispatcher to confirm the message.

9:25 am The Federal Aviation Administration (FAA) bars all civil aircraft in the United States from taking off.

9:29 am Hijackers on flight 93 attack the cockpit. “Mayday” is declared over a radio transmission and sounds of a physical struggle are heard. On another transmission seconds later, someone yells “Get out of here.”

9:32 am Controllers at Dulles observe an airplane traveling at a “high rate of speed.” Two minutes later officials at Ronald Reagan Washington National Airport alert the Secret Service of a plane (later determined to be flight 77) headed in the direction of the White House.

9:32 am A hijacker on flight 93 announces, “Ladies and Gentlemen, here the captain. Please sit down and keep remaining sitting. We have a bomb on board. So sit.” Passengers begin making phone calls, and they learn about the World Trade Center.

9:36 am U.S. Vice Pres. Dick Cheney is evacuated to the Presidential Emergency Operations Center, which is located under the White House.

9:37:46 am Flight 77 hits the Pentagon in Virginia with the throttle set to maximum power. In addition to all those on the plane, 125 people on the ground and in the building are ultimately killed.

9:41 am The transponder from flight 93 is turned off.

9:42 am The FAA orders all 4,546 civil aircraft flying in U.S. airspace to land.

9:55 am President Bush departs Florida on Air Force One. Although the initial plan had been to return to Washington, DC, safety and other concerns result in a change of destination to an air force base in Louisiana.

9:57 am Following a vote, passengers aboard flight 93 rush the cockpit in an attempt to retake the plane. Despite a hijacker rolling the aircraft from side to side—and later up and down—the passengers continue to batter at the cockpit door.

9:59 am The South Tower collapses.

10:00 am All members of New York’s fire department are ordered to evacuate the North Tower. While many begin leaving, some do not hear the order, while others are unaware of its urgency. More than 400 emergency responders are ultimately killed in the WTC attacks.

- 10:02 am With the passengers apparently close to breaching the cockpit door on flight 93, the hijackers decide to “put us down” and begin a sharp descent. During this time, the plane rolls upside down. Subsequent audio recordings have led some to believe that the passengers managed to get inside the cockpit and struggle over the controls.
- 10:03 am Flight 93 crashes in a field near Shanksville, Pennsylvania, killing everyone on board. The plane would have reached Washington, DC, its suspected destination, in about 20 minutes.
- 10:24 am All transatlantic flights headed to the United States are diverted to Canada.
- 10:28 am The North Tower collapses. In total, more than 2,700 people die at the World Trade Center complex.
- 11:02 am New York Mayor Rudy Giuliani orders the evacuation of Lower Manhattan.
- 12:16 pm U.S. airspace is clear after the last plane lands.
- 1:04 pm After landing at Barksdale Air Force Base in Louisiana, President Bush vows to “hunt down and punish those responsible.” Osama bin Laden, founder of the militant Islamist organization al-Qaeda, is already suspected of being behind the attacks.
- 1:48 pm Air force One departs Louisiana, headed for Offutt Air Force Base in Nebraska, where the president will stay until 4:30 pm, when he leaves for Washington, DC.
- 5:20 pm Seven World Trade Center collapses, although no deaths are reported.
- 6:54 pm President Bush arrives back at the White House.
- 8:30 pm President Bush addresses the nation. During the speech, he announces that “Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve.”

APPENDIX B

INTERVIEW WITH GENE SCHEER

Interviewer: Julie Liston Johnson (JLJ)

Interviewee: Gene Scheer (GS)

Date and Time: Tuesday, August 25, 2020, 12:00 EDT

Location: Phone call between Dallas, TX and New York, NY

JLJ: (various greetings and get to know you).

JLJ: Even though this is written about first responders from Houston, you were in New York on September 11th and you commented that you went out of your upper West Side apartment.

GS: Right, on 73rd street at the time. I'm no longer living there. I'm still in New York, but no longer there.

JLJ: I have some very specific questions. But the bulk of what I want to know from you is to learn as much as you can legally tell me about the interviews you did for the project.

GS: There are no legal issues here at all. I can tell you anything that I can and I'm happy to share anything that will be useful to you.

JLJ: The first question I have is for someone who was in New York on 9/11, how was it for you to put this project together?

GS: Well, the starting place for everyone is their own experience. I was in New York on that day. I remember watching the news actually, and then I went out on the street and I saw the smoke in the distance. From the Upper West Side, it is about three miles down to the World Trade Center. Back in those days there were phone booths on many corners. One of my most distinct memories was seeing this woman crying on the phone. She was obviously very distraught. I assume she didn't know what had happened. I didn't know the woman actually, but I remember that.

The other weird thing was that my parents were in New York. They were staying at my cousin's place on 79th Street and they had friends in from Europe. My parents grew up in Queens, but at the time they lived in Massachusetts. They would come and visit me sometimes. This trip, they never did what they were planning to do. The next night on September 12th, they had plans to go up to the top of the World Trade Center, to that restaurant, to bring their friends that were visiting from England. So they were in New York for that and other visits to museums and have the New York experience. But one thing they had incorporated in their agenda was to have dinner at the restaurant at the top of the World Trade Center. They took off and they got in their car and drove back to New England. And I was still in New York, and my now wife but then girlfriend, walked up from 14th Street and 1st Avenue and she walked to my apartment on 73rd and West End, and we just hung out there, and that's how I remember it.

Also, the next day, going to give blood over at the American Red Cross on the Upper West Side. I don't think they are still there. So these are my initial memories of that initial experience. What I didn't know is when Sandra Bernhard—she ran HGOco; she has since tragically passed away from cancer, but she at the time was running HGOco—I don't know if it was her idea or Patrick [Summers]'s idea to do a piece about 9/11 from Houston's perspective, and at first that seemed

really odd to me at first to do that. When I think about 9/11, I think about Pennsylvania, the Pentagon, and of course, New York. But it was actually a clever point of departure, because obviously people from all around the country were connected to what was happening there, both in real and imagined ways. and of course, there was the woman from Houston who lost her life on Flight 93 who was featured in the piece.

I went to Houston on multiple occasions, and I'd say I got 30 to 40 hours of interviews that I taped on a digital recorder. What was curious about it was I interviewed people from all over Houston who related their particular stories and connection to what happened on 9/11. Was I going for the stuff I wound up with? No, I was responding to the interviews and then went over them. For example, Sandra arranged for me to meet at a restaurant with a large group, about 15 people from the Muslim community in Houston. I thought that was an interesting perspective to bring into the mix. This one woman told the story about teaching which became the song called "Lessons." When she told the story, she told it very quickly, and I was there for hours listening to other stories. When I listened to the recordings over and over again, all of a sudden, it seemed like I saw my way in: with that story I could speak to a lot of people's experiences of Muslims that were Americans. So, I met with this Islamic community in Houston. Houston is one of the largest immigrant cities, if not the largest. It is a huge melting pot, Houston is. And of course, I met with firefighters and first responders, and they told me that they were sent soon after 9/11. They were among the first people from out of town to come help with the rubble and dealing with the crisis on the ground. I spoke with a fireman named Big Joe: literally that was what he called himself. Big Joe told me a story that became that song about what happens when they were going through the rubble.

JLJ: "That Moment on."

GS: Yeah, "That Moment on." They were there the second day after the Towers came down. I remember that. And then of course, there was Lauren, which was an incredibly moving story. I met with her parents and I spoke with her husband. That was such an incredibly tragic story. It was just unbelievable that she was pregnant with her first child when she died. So I met with Lauren's family and I spoke with her ex-husband and her parents, who were very fraught. I've done a lot of projects about people's lives, and the interview process is very dramatic and the stories are very personal. So the key thing is to gain trust in the people that you are talking to. Not to go in with a pre-determined notion of what you are looking for, but to respond to whatever the people want to talk about. And that is how I pieced this whole project together. The idea of having a song that was from the perspective of Lauren's kid: that was something that works well with the cycle. The people with whom I was speaking, they were survivors dealing with this. There was also so much fear that day. People didn't know what was going to happen: if there were going to be more attacks. How else can I help?

JLJ: You said that you interviewed lots of people and then you created these stories, that are true stories based on many. So there are many stories that maybe aren't represented. You spoke with this big group of people, and that the story of the teacher is the one that stood out to you, so it was probably colored by the other stories that you heard. Would you say that is true?

GS: I think so. When the project has a theatrical departure, which this does, there are certain stories that do stand out. I do remember talking to all these folks like the Islamic community. There are other stories that, if I had been writing a book, would have been well suited for inclusion. But I was looking for something that in a three- or four-minute song, that could nail a particular emotional moment that could have resonance beyond the particular story that was being told. Right? And also that would invite music in to complete it. To fulfill the theatrical promise. So, I'm sure that talking with all these folks did color it to some extent. In this particular case, the big takeaway was there was incredible prejudice against people who were wearing a *hajib* or who were Muslim Americans or Muslims, and that is what the song speaks to even though the specifics of other people's stories were different. What is it like when you are being grouped together, like in WW2 when they incarcerated all the Japanese Americans in California? They put them in camps just because they were of Japanese descent. And I think that there was that kind of feeling on and after 9/11.

JLJ: Now it is almost 20 years after the fact, but even when you did these interviews it was created it was 10 years after it had happened. Were the emotions still really raw? Did the stories still bring back heightened emotions from the people you were interviewing?

GS: I think so, yeah. The woman who told the story of the attack, she remembered every detail. With Lauren's family: they were very happy with how it turned out. So I think we did Lauren proud, and the family was very pleased with how it came out. We just couldn't even imagine their child and grandchild just at the beginning of her adult life. They answered the questions, but they were more protected in terms of their demeanor. It is hard to know just who they are. It is a combination of who they are and if they were just protecting themselves from dealing with this tragedy. Yes, it was 10 years earlier, now 20. I'm sure it's still raw today. The main thing about humanity is that we go on with all the loss of people. I think about people now who have lost not just older parents, but there are people at 30 years old who lose someone and need to go on. What is amazing is that people find a way to go on. In college I went out with a woman whose family lost her brother in a car accident when the kid was 7 or 8, and I remember thinking, how does the family go on? But they did and people do.

JLJ: I really love in the first song, "Lauren," how you have the "child" quoting the badges from Lauren's book that she was writing, and then the soprano and baritone are describing Lauren and what happened to her on that day. I bought Lauren's book to become familiar with it and I happened to find about half the quotes you used in there. I was wondering if you chose those quotes at random, or were they specific for any reason, like the family mentioned them?

GS: No, I don't think it was the family. I think it was me just choosing and if there's stuff that's not in the book that's in the song. Is there some stuff from the book?

JLJ: Yes, there are six in the song that are from the book and eight that are not.

GS: I'm sure I made it up. I wrote the text. But when Jake is writing the song, if music says he needs a three-note phrase that goes up, he might just create another one on his own. Because the music is saying I need this phrase to go here. It happens all the time in all the ways when someone does what he does. The idea was to quote the book, as we had to do the song.

JLJ: The voice of the child is very prominent in many of the songs, and Jake said that represents Lauren's unborn child.

GS: Absolutely.

JLJ: Were there any other stories about children from the interviews?

GS: No, there weren't other kids' stories that I remember. It's like being in a dark room looking for a light switch. Trying to figure out how the piece is going to work. Taking a line from Lauren's book was the spirit. I do remember being happy with the idea of using Lauren's unborn child being the one telling people to go on with their lives. Because if you don't, they'll win. The people who did this will keep you here forever. That was definitely an intended thing. I don't remember if I interviewed kids. I remember Big Joe. I remember the Islamic community. I remember there were some administrative people that I interviewed and that spoke to the issue about going down the one-way street the wrong way. It addressed the chaos of the day where people were trying to get home and be safe. Maybe that didn't make it in the songs. That came from interviews from the Mayor's office or something like that. If Sandra were alive, she would have some record of this. It is so sad.

JLJ: There are three specific quotes that really resonated with me and stood out in the piece. I wonder if they were written by you or if they were direct quotes from the interviews, if you can recall. In the first song, "Lauren," "What will you do with the moment right now?"

GS: I wrote that.

JLJ: In "That Moment on," "Everything belongs to somebody, to somebody gone and we all belonged to each other, from that moment on."

GS: I wrote that. Big Joe: he was very descriptive and emotional about that day. I will tell you a line that was from Big Joe that did make it in, which is an incredibly poetic line that came directly out of the conversation: "The kind of box a woman keeps her wedding dress in." That was Big Joe.

JLJ: I have a few things that I've kept from that day as well. Cantor Fitzgerald had lost so many people that day, and when the explosions happened there were papers strewn all about the streets. I had picked up two pieces of paper that I still have that are charred around the edges, and one is from Cantor Fitzgerald. I keep them in a memory book about 9/11.

I have one more specific question and one big question. Did you have the voice types in mind when you were writing?

GS: Jake always knows who he is writing for, but I don't actually remember. I know he was writing not just for soprano, but he was writing for Talise.

JLJ: Is there anything else that you would want any performers to know or keep in mind when they are preparing this piece?

GS: There is nothing in this piece that didn't come out of the interviews. I think that is pretty self-evident at this point. I created words to express the feelings and the events, but I didn't make up anything. Everything that is described grew from the interviews that I did. I hope that the piece speaks for itself to the performers: that there is enough information that is obtained in the words and the music to convey that there is something elegiac about, it should be an elegy. There is also something hopeful about processing it. It is a description of something unbearably tragic, while the piece is trying to depict that so horrific, but it's also trying to offer some catharsis. To create some sense of catharsis.

APPENDIX C
INTERVIEW WITH JAKE HEGGIE

Interviewer: Julie Liston Johnson (JLJ)

Interviewee: Jake Heggie (JH)

Date and Time: Friday, August 21, 2020, 11:30 am CDT

Location: Zoom call between Dallas, TX and San Francisco, CA

JLJ: (various greetings and get to know you).

JH: I hope you are going to also speak with Gene Scheer about his work on this project. He did really, literally all the groundwork. I mean literally. He travelled from New York to Houston to interview all these people and did a lot of phone calls, and it was from there that we figured out the shape and the trajectory of the piece, based on his work.

JLJ: You and Gene Scheer have collaborated a lot. You said in the beginning notes that you really found your voice as an American who wasn't in New York that day, and I wanted to also state to you that as someone who was in the middle of it, it spoke just as strongly.

JH: Well, thank you.

JLJ: Do you feel that working on this project, did you learn something or feel like you did then belong to that?

JH: It wasn't so much about me. I wanted to honor... These people that Gene spoke with were directly involved. I mean ... everyone's life changed that day. Mine did, yours really did, and it wasn't so much about gaining a connection, because I already felt deeply connected to what happened. My husband Curt was in New York at the time, so he was calling me, you know. He wasn't running from the Tower; he was at work, but he could see everything happening. So I felt connected to it. But I realized that there are probably a lot of people who were directly involved, whose feelings and connection was not ... they didn't feel it was being honored in the same way. Their lives changed dramatically. They lost loved ones, they were there, they responded, they were scared based on information they were getting. So I realized that this was a chance to connect people to a reality or give them a fresh perspective. And that's what I'm always yearning for in any piece I do: that people will gain a new connection, it will open a different kind of dialogue, and people will gain perspective that they might not have considered. So the goal was to honor those particular people in Houston, but to think of it more universally than that.

JLJ: So my goal in doing this project is to be able to supply a performance guide for any singers, teachers, coaches that they would be able to really deliver a meaningful and successful performance, by really understanding the historical significance, the stories of the characters, which I expect to talk a lot with Gene about, and the significance of the chosen musical style. I know that you said in your notes as well, that you saw this with a strong folk/rock background, but each piece seems to have its own personality, and I wonder if you see it as separate styles of music and if there are any specific influences.

JH: Well, I always, in any cycle I'm looking for something that connects it, so that it feels "of a piece," while each particular character or moment has its own identity within that world. Sort of like if you think even larger, for an opera like *Dead Man Walking*, *Moby Dick*, *It's a Wonderful*

Life: I want to create a sound-world that unites the whole thing, but through which all these different identities and personalities can emerge that are distinct, so that not everything sounds the same. Again, you get a new perspective on that character, on that moment, on that individual, on that connection, and you get that information musically, not just from the words or from something that's happened. It was very important for all of us, because the premier was going to be at the Rothko Chapel, and then it was going to be outdoors, and it was going to be at a fire station, and it was going to be at a school and a community center. It needed to be very portable, which meant, you can't depend on pianos, right? You can't depend on acoustic pianos. And I wanted to try to do something that felt assembled; it didn't have the weight of a piano instrument. It had strings, it had flute, it had instruments that we could find and put together, even though it's a very challenging piece. It needed to feel alive in the moment, and then I wanted to find again, that thread that connects everything. So, even though they do have distinct styles and yes, I hear those and those are deliberate. There is a harmonic and even melodic and rhythmic thread that connects them all. Because they are all connected, they're all diverse stories and diverse people, united by this event. And that was the goal, to express that musically.

JLJ: One of the strong threads that you have going through there is basing it on Bach's Cello Suite—which is really wonderful, and that you saw that as an invocation to reflection and that it was meaningful to you but at the same time uplifting. Is there more that you would like to say? Did you come up with that piece early on to use as the "sound-world"?

JH: I did, and I can't say where these ideas come from or why, particularly. I think it's the open strings right at the beginning of that piece. It does feel, like I said, just very open and connected. It's a piece that, if you've heard it before, it stays with you because of its simplicity. In a very different way, it's like when you hear Mozart's *Eine kleine Nachtmusik*, you hear that very simple theme, and forever you recognize that theme. And Bach is to me is one of the most important composers in my development, and one of the most important composers in Western civilization for sure, and that something that is that simple and expressive can bring us to joy, it can bring us to grief, it can bring us to reflection, but it sort of stops you in your tracks. I don't know why it spoke to me in that moment, but it felt elegiac, and it felt like the right musical expression that I was looking for, and I thought, you can't do better than Bach. I wanted something that felt old and new and alive that wakes up memory and that connects us. I didn't want to find a musical gesture that immediately sort of went like "Whoa, what is that?" It couldn't be that kind of abstraction. The emotional weight of it is so great that that creates enough of the abstraction and the concern about how close do I want to get to this? Especially because I knew where this was going to be performed and who the audience was, I wanted people to feel welcomed in and not afraid of what they were going to hear. I wanted also for the general soundscape of the piece to create a welcoming environment: something that created a sense of comfort, so that "I'm going to be OK in this world; it's not going to be this abstract, new kind of piece that I don't understand anything. It stemmed from all of that. Wanting it to be a piece that everybody could connect with. and so that became the theme throughout. and then it just sort of built from there. I mean, it's so hard to talk about music to explain these things. I can tell you when and what my memory was of and why that was my initial response, but it just felt right to me. That was my intuition.

JLJ: Well, I think it was good! Speaking of that, writing about an event, you had the overall thought process to want it to be uplifting even though it was such a horrific event and you said, it was one of the hardest things at that time to write. Had you considered it was the ten-year anniversary that you wrote this for? When it first happened, did you ever play with the idea of writing something earlier? Or did you not feel like you could contribute?

JH: Again, I felt like it was so much about who was in New York at that time and in that area or around the different areas that were affected, and I knew John Adams was writing a big piece, that there were a lot of pieces at that time. I felt like it wasn't my place at that time to write about it. But this was an invitation from an outside group that reflected the feelings and experiences of people who maybe weren't there in the moment but had been deeply affected, their lives had shifted because of it and I felt "That's something I can do." That's something that I can participate in and contribute to. Because my life was so fundamentally affected, too. So it felt like the right time for me and it was the right invitation. I felt very good about it.

JLJ: Is there anything else about the premier performance and doing it in Houston that you would like to talk about as far as the process? I know it was Houston Grand Opera, Song of Houston Project. How did it all come about?

JH: I also have great friends at Houston Grand Opera. I've written a lot of big and smaller pieces for them. I know that community quite well. The heads of the company are good friends. The wonderful woman who was in charge of part of the company called HGOCO at the time was Sandra Bernhard, who I had known since the early 90s when I went to work at San Francisco Opera. I also knew Patrick Summers from San Francisco Opera, from when I first worked there in '94, and Sandy at that point was sick with cancer and has since passed away, way too young. So it was meaningful to participate in that way on that level, and they made me feel very comfortable, and then I asked if Gene could join me, because I felt very good about working with him and I knew this was going to be very emotional and I wanted to be very sensitive to the people whose stories were involved. At first they suggested that we just look for texts that were already existing and I said no, I think it needs to be about real stories from real people and I think as part of the budget you need to bring Gene down here to meet these people and hear their stories, so we can use their own words to tell this. And so that became part of it and that was also going to determine how many singers, what instrumental ensemble we would use, how long that piece was, what the shape of it was. So a lot of it was resting on what Gene discovered.

I think that we met with them, gosh, I don't remember the month: it was right around the time we had just premiered *Moby Dick*, I think, and we met with them. That was April of 2010, and so I feel like it was shortly after that that I met with them and they invited me into the project. Maybe it was later in the year, I don't remember. It's been so long ... so much has happened. But I felt it was very important that I have a librettist, a writer who could unfold the story and who could take the real words of those people and shape them into texts, and I felt like it was important for him to do that on his own, so that there weren't too many people in the room, that people felt like there was one person who was their contact, 'cause I know how sensitive and difficult these stories can be. I also felt that it was important for him to be the one to do that, because as a composer my job is generally to respond to the material the same way if I do a Dickinson poem, I don't need to go to Dickinson's house, I don't need to see her dress, I don't need to walk

around Amherst to set the poem. I just respond to the poem as a human being. I empathize, I open my heart, and I see what resonates, and that way I can imagine things that perhaps I couldn't if I was too nailed down and too close to it. Even though I worried for a long time, because I thought are these people going to feel like I'm neglecting them or not honoring in the same way? But my issue is that when I get to know someone about whom I'm writing, it becomes so concrete that it kind of limits where I can take the scope of the piece. When I was writing *Dead Man Walking*, people were offering me to go to Angola prison and go to the death chamber and see what that was like and I was, like, you know what, if I do, I won't be able to write a note. Meeting Sister Helen Prejean was a different thing entirely and she was incredibly respectful about not wanting to interfere with that process. And she told me, look you're going to have to invent things. I probably won't be able to recognize myself up on that stage. She goes, "I get it, but I want you to know that I'm supportive and I'm 100% behind that." And that's a rare gift. But I didn't want to put that pressure on the people that Gene was going to be interviewing. That's why it's very important that you speak with him, because he can tell you what they looked like, what they were wearing, what their general persona was, and he shared a lot of that with me as well, but I needed to respond to what he wrote rather than be so engrained in it that I was sort of locked into how I was going to write it.

JLJ: I believe I saw pictures of when they first performed it—I don't know if it was the premiere down in Houston—but some of the first responders were there. Were you able to interact with them at that time?

JH: Yes, I was, and that was the appropriate time. But of course, they were all hugging and in tears with Gene, because he was their primary source, which I appreciated very very much. It was very tricky. You know, it's such difficult emotional terrain to navigate, and music is all about emotional architecture and tracing an emotional trajectory with that architecture. It's a very personal thing, I'm in the studio by myself, after I have Gene's words, even though I'm constantly in touch with him, and so I wanted to honor those people but also make sure that I was writing a piece that wasn't so locked down that it lost its interest. In a different way I can tell you that, like with *Moby Dick*, that opera, the reason it works is because we did not put the book on the stage. The best way to honor Melville was to be inspired by the intent and the spirit of his work and create something fresh that told that story but in a very different kind of a way and in a surprising way, and that's what I wanted to do with this piece. I wanted it to be bigger than just that one conversation.

JLJ: And I believe it relates to so many people so well. Yes, they were real and specific stories, but anybody else's story, they can put themselves into that spot.

JH: That's the goal. To make is specific and broad. Timely and timeless. American and yet very universal at the same time. It's not always easy to do.

JLJ: Now you've mentioned already that this was a difficult piece because of the tragedy and writing about it. Are there any other specific challenges that a performer should know when undertaking this piece?

JH: You have to be available emotionally as a performer. If you are blocked at all or if you are being presentational, it's not going to work. You have to be entirely open, honest, authentic, and available to those emotions. It's not a piece that's about putting on a costume and a character and, you know, holding forth; and it's not about your glorious technique, even though we need your glorious technique. We need your beautiful voice, but it's about something different than that. It's about being a human being in that moment on the stage for that audience, for people who need healing. Joyce DiDonato told me a while ago that her partner, Manuel, when they were getting to know each other, and he saw her perform for the first time and he said "I understand now, you're a healer." I thought that was so profound and true and resonant, and that's what the performers in this piece need to be in that moment: healers. Welcoming people in, allowing them to grieve, allowing them to experience. So those are my words of advice during that piece, and it's how I would coach it.

JLJ: Wow, I'm wondering how I'm going to be able to do it.

JH: You have to do it a lot, that's the issue. You have to do it a lot, so that you get past that emotional line, so you can go up to it without falling over it, and that you can do that with confidence. Because I have to tell you, I warned the people who were singing it at the beginning. I said, "You know you're going to look out in that audience, and you are going to see people falling apart, they're going to be crying and they need you to be strong. You cannot cry upon that stage. You can cry vocally, you can cry emotionally, but you may not cry. You let them cry. If you're crying all of sudden it is all about you, all of a sudden, it's about everything that the things that the piece is not supposed to be about, right? You have to stay staunch and strong and be that healer and that's hard to do." You know, I mean it's hard to do sometimes in a regular performance like *Frauenliebe und Leben*. I've seen people fall apart in that piece, and the minute the performer starts to cry, it robs the audience of the emotional experience. So I gave them that warning as well.

JLJ: Yes, I think that's good advice. I was just remembering from 9/11, and I won't go through my whole story, but being down at Trinity Church. Because I worked in the World Financial Center, right across the street. I got out of the subway about 8 minutes after the first plane hit and looked up and there were the flames coming out. So I had gone to Trinity Church where I sang in the professional choir, and I remember calling my next-door neighbor, who actually now is the head of Kentucky Opera, Barbara Lynne Jamison: we were very good friends. Her daughter was only 3 months old at the time and she worked at Trinity. So I called her, thinking I was calm, to say "Don't come down here." She saved that message, and I was not calm. I was very upset, but I would have never believed it.

JH: Did you stay at Trinity Church the whole time?

JLJ: I did.

JH: Through the collapse of the buildings and everything?

JLJ: Yes, what really happened, I needed to walk around the World Trade Center to get to work. Then the second plane hit as I was trying to do that. Because I didn't know what happened at

that point. I was walking across Liberty Street when the second plane hit, and I thought it what was already burning blew up again. Because I heard it and everybody started screaming and running, so I thought, "I've got to get off the street," and that's why I went to Trinity. Yes, the director of music was there who I knew quite well, and then we heard what was going on through the radio. I was able to get through to my parents in Minnesota. We did stay until both buildings came down. Anytime I tell my story, it all comes back.

JH: Oh yeah. It's so vivid and real, so visceral. Was the music director at that time, was that Owen Burdick?

JLJ: Yes.

JH: I knew him from UCLA when I was a student.

JLJ: OK. Well, he and I walked up the East River together after it was over. We've connected often on September 11th.

JH: That is an amazing story, and now we are nearly 20 years later, it feels like something that, if I were invited to write songs about that from someone who was there, who had first-hand experience, I would be able to do it, but even 10 years after it didn't feel right. But it felt right to do the project that I agreed to do. Yes, it is just unimaginable what everyone went through that day. I'm so sorry for your losses that day and how it marks you.

JLJ: I was very fortunate. I threw my back out and got some blisters from walking. I didn't lose anybody that I knew. Many people had it a lot worse. So I was looking at it like that. It was just the emotional trauma that kept coming back, and really the whole country, like you say, was affected in some way.

JH: Deeply.

JLJ: So I just compare my story with that. I'm curious, so compared to your many popular song cycles, do you feel like this song cycle has gained as much notoriety or do you feel that the delicate subject matter might steer people away from wanting to explore this piece?

JH: I honestly don't know, because I don't usually pay attention. I'm usually so busy with the work at hand the work, in front of me and the different projects, that all I can do with a piece is try to write it the best I can for the initial performance, do whatever revisions or changes need to be made, based on that, and then set it free out into the world. And if it resonates and it catches on, that's wonderful; and if it doesn't, there's got to be a reason for that, too. I do what I can at the beginning to help this little infant along, but then it's out on the world on its own. Sometimes they call me, like this is a nice call from this piece, so thank you very much, and you always hope you'll hear from your kids, but you don't always. But that doesn't mean that they don't have impact and they aren't resonating somewhere in the world. But I honestly don't pay much attention to it, because I'm so busy with the stuff that is right in front of me. I know that movements of it are very popular. Countertenors have suddenly picked up the solo child movement—you know, "Beyond"—and I turned that movement into a flute and piano piece that

has turned out to become quite popular. So it has those incarnations. I don't think it's an easy piece to put together, because of the singers it requires and the instrumentalists and the rehearsal time to really make it work, because it is a big piece. So, I don't know that it gets done a lot in its original format, but we are coming up on another anniversary, so maybe it will revive again. But honestly, I don't pay that much attention to it.

JLJ: Well, that is part of my hope in getting this paper done now, that for the 20th anniversary, to try and find some places to perform it. You mentioned the child, and I am planning on having my husband and our daughter sing it with me.

JH: How old is she?

JLJ: She is a very mature 11. So she's young, but she's very advanced. So especially with social distancing, we can do this concert together, the three of us. My husband's a bass, so it's a little high for him, but I appreciate the ossia that you put at the end of "That Moment on," so he can take the lower notes on that. I'm curious, I read a quote that you did in another interview how extremely important parent-child and family relationships are in your compositions. I wondered, and I'll ask Gene of course, if there were real stories about children, is there some reason specifically why you wanted to have a family unit in this piece?

JH: Yes, that family unit is very, very important. And when Gene found the story of Lauren and they told us about Lauren's garden in Houston, everything started to connect to that. And the people that he was talking to, they were talking about family, they were talking about teachers and students, and they were talking about their responsibility to their families. It's the first thing you think of, of course, when you're in danger, is you think of how it's going to affect your loved ones and how it's going to impact them. If you're in danger, you're worried about how they are going to get by without you, but you are also worried about are they in danger, too, at this moment, and maybe that's the first thought. Yes, of course, the parent-child relationship is key to everything and its key to every one of my pieces in some way. I can't remember if Houston wanted to include Lauren's story as part of this or if that was central or if that was super important to them, but I know it was important to them, but I know it came up early, and Gene wanted to talk to her family, so that kind of dynamic became very key to the whole thing as well. And certainly he actually collected quite a few stories and they weren't in a particular order, and this happens a lot with the songs that we do together. And then he sent them to me, and I sort of responded to things and said "This is really resonating to me." Part of his job as the writer is to inspire music, and if it doesn't inspire music, it's not ready or it's not the right thing. And so it was finding the threads of the stories that really resonated with me to write music, and then a trajectory or an arch and an architecture to the piece that made sense. And so we started to lay that out, and putting those pieces together is part of it as well. But yeah, I think it was pretty early on we felt the parent-child vibe was a great part.

JLJ: Like you mentioned for number 5, "Beyond": the phrase in there, "for all of those who have never been born," I mean that directly does correlate with Lauren's story and so many others. And for the things that aren't going to happen in our lives, it's devastating to think of what's gone and to move on from that.

JH: Yeah, and then I think that was the seed that prompted using the young girls that we put in the piece early on and later, and that each of them has a role pretty much throughout the piece, whether its clapping, whether its singing a solo; and it was to represent those voices, spirit voices, also children who are affected by the whole thing. So, again, it was important that it cut across ages, it cut across race, it cut across background, that it was a very inclusive piece, because it affected everybody. It's a universal event that affects everybody.

JLJ: You mentioned that there was more than one girl which I heard that in the recording. I didn't see that in the score that there should be two. Did they sing different parts?

JH: It's not in the score? Because it should be in the score. There are two girls that sing in the first song and in the last song, there is one solo movement, and there are solo lines in the first part.

JLJ: It just says "girl soprano." I didn't notice it specifically asking for two girls.

JH: (laughing) Oh, you know why we had two? We had two because they are girls, in case one didn't show up! So, they both needed to know it. And to make it further enticing for them, we gave one the solos in one song, one the big solo, and they sang in unison the other places.

JLJ: Where they were singing the "ooh" section, that sounded kind of haunting in stereo, and I wondered if that was on purpose?

JH: So, it started as a pragmatic thing. We wanted to have two just to cover each other, because we had covers for the other parts; and then we thought, well, if they are both there, they should participate. So that's how that went. Sorry it took me a while to remember these things. But then it turned out to be a great thing, and I really like that there are two.

JLJ: Yes, well, I'll find another girl. I don't think I can have another one before then. I don't want to keep you too long. I don't know how much time you have.

JH: I'm fine. It's the morning.

JLJ: Could we go through each song and discuss the musical style and the chosen instrumentation and if you had any specific reasons behind those? I want to make things neat and tidy, and I know that isn't always the case. I'd love to be able to assign each song with "this is the style of this song." If we could start with the Prelude. I see it in a classical manner, just maybe introducing the "sound world" of the piece?

JH: Yes, it's an invocation. It's an invocation to meditate and to go on the journey that we are about to go on. I also wanted to do something that wasn't vocal at all, right at the beginning, to wake up the air, to wake up the vibration in the room, and again, invite people in to reflect before they start to hear these stories.

JLJ: And then it goes right into the theme of the Bach cello suite at the beginning of "Lauren," which is so nice. I bought the book, by the way, the You Can Do It of Lauren's, and browsed

through it.... I thought it was so interesting to have the young soprano singing quotes of the badges from the book and then have the soprano and baritone describing Lauren and her story. Was that the main intention of that?

JH: Yes, because what she was doing was talking to kids. “Kids, you can do this, these are things that you can do.” For the people left behind to be remembering the things that she had said. I thought that was a great way to honor her, with her words being sung by someone young, who they affect, but that these older people were reflecting about her, commenting on her qualities. So it is a real homage to Lauren in that moment.

JLJ: Then in the end all three voices sing on “ooh” in a very instrumental way. What was the thought behind that?

JH: Again, it’s a chance just to go beyond the words into the emotional meaning of what this is about and what it represents. Tell me, I don’t have the score in front of me. I was really stupid, I left it at my studio. Is that after all the singing and it ends with the “oohs”?

JLJ: Yes.

JH: Right, it’s because it’s again that way of going beyond the words into the emotional core of it, so that you can reflect without having to worry about understanding the words. It’s not about the words at that point, it’s about the emotion.

JLJ: And you’re still hearing the themes in the cello and other instruments. “Lessons,” number 2, what I wondered specifically is about the guitar that sounds very much like the Middle Eastern instrument, the oud. But the theme of the music, I assume this was an attack on a Muslim teacher? Did you just come up with that musical style yourself from what you’ve heard?

JH: Yes, that’s what happened in my head, based on what Gene said. I wanted to honor the Muslim teacher. But I also thought there are probably a lot of immigrant teachers, a lot of Hispanic teachers, it was a musical gesture that a lot of people could connect with; and again, I don’t exactly know why it felt like the right gesture. It was also something that I thought would work well with the guitar and the clapping. I wanted the clapping, because that is something that kids do for games, and things often involve clapping. So it involved the young people clapping, and I wanted the chance for the teacher to be able to tell her story. Yes, it was a Muslim teacher who was wearing a *hijab*—Gene can tell you the story—who felt really scared on that day. “Is this what you people do?” Again, it’s just something that just resonated as the authentic gesture for that piece, and it felt like it had the right propulsion emotionally, that it would build the right way and would really allow the voice to soar and cry in a way that I felt I could write it.

JLJ: I’m really glad I asked that, because I hadn’t even thought about that being “kids clap” like in a music class. I just thought of it that it added to the rhythmic element that added to the style of the song.

JH: No, they’re definitely participating. It’s about teacher and children, and she talks about that, you know, “The large man’s child was scared. Come sing with me,” and how music can unite us,

and that's why it's so critical that we have music and that children learn music, so if all they can do is clap, that's participating. It was about community, it was about teacher and children, and it also felt like something that was authentic to my style that I could write. If I immediately just started writing or appropriating or imitating a Middle Eastern style, that probably would have felt very inauthentic to me, because that's not part of my musical vocabulary. But this felt like it was an honest expression.

JLJ: Talise, who recorded it, this allowed her to really soar and let it be the meaning behind what she is singing that it has a real cry and a real emotional content to it.

JH: But it was so funny when we were recording, she said "You want me to sing the C again?"

JLJ: Oh, I live for C's: that's all that I want to do. Now when she repeats it, was she improvising at the end or was it planned?

JH: Yes, I wrote it out for her. She was really freaked out. She goes, "You have to write it out. I don't want to mess up. We don't have much time in the studio, so please write it out." So I did.

JLJ: And it really works nicely, and I'm going to do it just like that.

JH: OK!

JLJ: Moving on to the next song, "Phone Calls," one reviewer had compared this to a Sondheim, music-theater type piece. What I see is the repetitive "Don't look back, don't look back," they're repeating the same thing, but it's got a sense of urgency to it.

JH: Well, first of all, on a total sidebar, Sondheim is a huge influence on me. I mean, I dedicated *Moby Dick* to him. He's just been a huge influence on me from a very early age. So his influence pops up in a lot of different places that I don't expect. But I don't think I was thinking Sondheim. I was just thinking of what you were talking about when you were sharing your story. How every time you tell it the emotion just comes back again and again and again, and it's unstoppable. So these people remembering the phone calls on that day: I think that was something that was Gene's idea from the very beginning were the phone calls; because people, of course, were talking about the messages they received from loved ones all over the world, and the biggest one, no matter what, was "I love you," you know. So just the haunting nature of that repetitive over and over and over/ And then he interviewed some people who said, "Don't look back, don't look back, just run, just go." So I think I was trying to capture that in a reflective spirit. Because all of these songs are pretty much about someone looking back on what was going on that day for them. It's not so much in the actual moment of what's happening, it's where they are 10 years later, remembering what happened to them. And so that's where that came from, just this overlapping thing (da, da, da, da, da, da) that it just never stops.

JLJ: And the quotes that you use at the end of that song. We all know the famous one from Flight 93 where they said, "Let's roll...." So I assume that all of those lines are true lines?

JH: Yes.

JLJ: In the recording it is so neat that they are recorded with the sound of a broadcast or overtone. Do you see a live performance having those lines pre-recorded, or do you think it should be spoken by the performers?

JH: Um, as long as it doesn't draw unnecessary attention to itself, that it feels organic and it doesn't feel gratuitous. So at any time that you use a pre-recorded element, it just has to be rehearsed so well that it comes off without a hitch and it feels very much organic and that it isn't distracting from the emotion. That's why it's a little nerve wracking to suddenly think of recorded voices coming out when you've all had this. I think it's very powerful in a performance just to say them to the audience, so that they see a real human being saying those words. Recording you can do so much: you can alter the acoustic, you can change the texture and all that stuff, and you can make it part of the recording; but in performance I think it's a very different thing. If you want to give it a try, I'd give it a try, but have someone listening with perspective really say, "You know, that just takes me totally out of it," 'cause you don't want to take people out of the emotional moment through a gesture like that, so that all of a sudden that's what they are thinking about, like, where is that coming from? Whose voice is that? Rather than staying connected to the emotion.

JLJ: On that same note, in our world now with so many online performances, would it be too distracting from the performance to have visual pictures from 9/11 going on during the performance?

JH: As long as it's integrated early on and it's really well done, so that it feels part of the storytelling texture, like that you set it up right away: that this is part of the whole thing. And those things just have to be rehearsed really well. I like the idea very very much, as long as it included organically, and the audience knows right away that's part of the storytelling so that it isn't a jolt, like "What happened?" In a funny way it's like supertitles: they have to be rehearsed so well, because if they suddenly go off or if they suddenly click on, then that's what the audience is suddenly paying attention to, and then they are out of the emotion of the moment. It has to be part of the whole experience. No, I think it's fine, absolutely. I love when there's visuals involved in a concert like that.

JLJ: Ok. I'll see what I can manage. So, going on to number 4, "That Moment on." This was a relief, working finding lost things.

JH: His name was Big Joe, I think. Gene will tell you all about Big Joe. He was the chief of the first responders that went from Houston to New York. A lot of people aren't aware of that: that a lot of the first response team came directly from Houston. And then a lot of people in Houston were told that they were going to be next, which was part of "Phone Calls." People in Houston were terrified. They were told they were a city that was one of the next on the target list, and so people were in a panic. When fear takes over like that, it is just overwhelming. So, but Big Joe told Gene about all these things that he just collected from the ash and dust, because he wanted to remember that moment forever, and this was something that affected all of us. We all belonged to each other that moment on, and that's the message of the piece. That's why I felt I could write the piece, because we all do belong to one another. So, yes, Gene can tell you all about his personality and who he is.

JLJ: On a side note, the law firm Cantor Fitzgerald that had lost so many people, as Owen and I were walking away: I picked up two sheets of paper that are charred around the edges that I still have, that are from Cantor Fitzgerald, not even knowing at the time the significance of that. But I've kept those, too, as mementos from this event.

JH: And the last song is about mementos as well, you know.

JLJ: And the last song ties everything together: you're bringing back the previous stories and some of the previous music, but with the idea of moving forward and how to go on.

JH: Yes, right. But the song right after "That Moment on" is "Beyond."

JLJ: Yes, my mistake: that one which is my favorite. I love it.

JH: It is just a very simple, sweet tune and it just came to me one day. It is just one of those things, and it actually harkens back to a transitioning Baroque piece from Baroque to Classical, which is Gluck's *Dance of the Blessed Spirits* from Gluck's *Orfeo*. *Dance of the Blessed Spirits*. I think if you listen to it, I think you'll hear a connection to that. That was sort of the inspiration for it. It's in that spirit that I wrote that piece. But it really just came to me one day out of the blue. I knew it needed to be simple, it needed to be beautiful, it needed to be uncomplicated and honest, and so that's what emerged. I can't remember whose idea it was that we had to have children, a voice of a child that was never going to have the chance to have the journey on the planet, telling people, "Please, the best way you can honor us is to move on. If you get stuck in that moment only, then what's the point? How's anyone going to learn? How's anyone going to grow? How's anything going to move?" So that's the voice of a child who couldn't be born because of what happened. The impulse, especially if you are a parent or a relative, is to grieve forever, and that can be a dangerous vacuum to get stuck in. What's more powerful than the voice of the child to tell you, "Please, you can honor me best by moving forward with your life"?

JLJ: And I think, like you said, that the simplicity of the musical line makes it all the more poignant. And that is one of my favorite lines as well that spoke so strongly. I'm really glad to know the inspiration for that one. So, "An Open Book": what would you like to say about that? Can you describe the title and its meaning?

JH: Well, I think it had to do with Lauren's journal and the way that she wrote and how open she was. That if you are going to move forward in this way, you do have to be an open book. You do have to allow yourself to be vulnerable, to move forward and to other people, and to tell your story and to tell the stories of the past but also to write new stories. I think it's in that very spirit and it's also the mementos. She was always reading; she always had something going. Then binding the things that were in those books, because I think that was the initial thing when Gene talked with Lauren's family is that she always had a bunch of books going and she always had some kind of marker in them. And so, her husband was talking about finding these things when he went through her stuff. Being an open book, being available, not shutting down, not closed off, the history has to be told, but the story also has to be written and shared. I think that's part of it, and then bringing back those voices: "What's beyond your anger? What's beyond your sorrow?" That's just wonderful.

JLJ: Speaking of that song as well, we mentioned that the twentieth anniversary is coming up. Do you have a problem with switching the text to saying, "Twenty years on"?

JH: No, I think that's fine.

JLJ: OK. Let me see if I've missed anything else. We talked about what's important for the singers to know, and you said being open, honest, and letting yourself go there and not being a "character." Is there anything specific for the instrumentalists that they should keep in mind?

JH: No, I think they'll recognize the style and what kind of piece this is. It's a chamber piece and it's storytelling. They each play a part in the storytelling. They're not just accompanying: they're very much involved with the storytelling. It is a piece that everyone has to work together to create. It takes a community of performers to make it happen. But no, they'll recognize it, they'll recognize the influences and the different tunes that are there. Maybe you can explain to them in advance what those things mean. It was also very important to end the whole thing with the child's voice. "What will you do with the moment right now?" It's up to you what your legacy is going to be. What the story of your life is going to be. How it's going to be read, because you are lucky enough to have choices. And that's in the moment right now. Because we get so lost, this is what this pandemic has done for us is to think about the moment right now, because our daily rituals, our routines, all the plans we made way down the road, they all got changed or cancelled or postponed. What are you going to do in this moment right now that makes a difference in your life that you can carry forward with you? I think that's a question that we forget to think about is being present in your life. It's sometimes easier not to be present, but that's not necessarily the best thing. It's a reminder to be present in your life, and don't take a moment of it for granted. That's why it was so important to have it be a child's voice and for it to be the last line.

JLJ: Thank you so very much for all of your insight on this. I'm so appreciative of all your time.

APPENDIX D

CHRONOLOGY OF JAKE HEGGIE'S VOCAL WORKS

The following information was obtained from the official website of Jake Heggie:
www.jakeheggie.com (accessed May 7, 2020 and updated February 13, 2021)

Songs and Song Cycles

What I Miss the Most... (2021).

New Texts by Joyce DiDonato, Patti LuPone, Sister Helen Prejean, Ruth Bader Ginsburg, and Kathleen Kelly.

Mezzo-soprano and piano.

1. Order (DiDonato)
2. Time (LuPone)
3. Action (Prejean)
4. Music (Ginsburg)
5. You (Kelly)

Sitting, Just Sitting (2021).

New Poem by Reg Huston.

Mezzo-soprano and piano.

The rose did caper on her cheek (2020).

Poetry by Emily Dickinson.

High soprano and piano.

Could it Be Madness—This? (2020).

Two poems by Emily Dickinson.

High soprano and piano

1. The first Day's Night had come
2. I heard a Fly buzz—when I died

Songs for Murdered Sisters (2020).

Poetry by Margaret Atwood.

Baritone and orchestra.

1. Empty Chair
2. Enchantment
3. Anger
4. Dream
5. Bird Soul
6. Lost
7. Rage
8. Coda: Song

INTONATIONS: Songs from the Violins of Hope (2020).

Text by Gene Scheer.

Mezzo-soprano, solo violin, string quartet, and youth solo violin.

1. Ashes
2. Exile

3. Concert
4. Motele
5. Feivel
6. Lament
7. Liberation

Trois Chansons de Bilitis by Claude Debussy (arr. 2017, 2020).

Poetry by Pierre Louÿs.

Mezzo-soprano, flute, harp, and string quartet.

1. La flûte de Pan
2. La chevelure
3. Le tombeau des Naïades

These Strangers (2018).

Texts by Emily Dickinson, Frederick Douglass, Martin Niemöller, and Walt Whitman.

Soprano and piano.

1. These Strangers, in a foreign World (Dickenson)
2. In the Midst of Thousands (Douglass)
3. I Did Not Speak Out (Niemöller)
4. To a Stranger, *Leaves of Grass*, no. 52 (Whitman)

Iconic Legacies: First Ladies at the Smithsonian (2015).

Texts by Gene Scheer.

Mezzo-soprano and piano.

1. Eleanor Roosevelt: Marian Anderson's Mink Coat
2. Mary Todd Lincoln: Abraham Lincoln's Hat
3. Jacqueline Kennedy Onassis: White House Christmas Card, 1963
4. Barbara Bush: The Muppets

The Work at Hand (2015).

Poetry by Laura Morefield.

Mezzo-soprano, cello, and piano. Also for mezzo-soprano, cello, and orchestra.

Edna St. Vincent Millay (2014).

Poetry by Lucy Miller Murra.

Soprano and piano.

New Every Day: Songs for Kiri (2014).

Poetry by Emily Dickinson.

Soprano and piano.

1. Silence
2. I'm Nobody! Who are You?
3. Fame
4. That I did always love
5. Goodnight

***Of Laughter and Farewell* (2012, 2013).**

Poetry by Vachel Lindsay.

Tenor or baritone and piano.

1. By the Spring, At Sunset
2. Under the Blessing of Your Psyche Wings

***From “The Book of Nightmares”* (2013).**

Poetry by Galway Kinnell.

Soprano, cello, and piano.

1. You Scream
2. In a Restaurant
3. My Father’s Eyes
4. Back You Go

***For a Look or a Touch* (2013).**

Texts by Gene Scheer.

Baritone and piano or baritone and chamber ensemble (flute, clarinet, violin, cello, and piano).

***Farewell, Auschwitz* (2013).**

Translations by Gene Scheer of lyrics by Krystyna Żywulska.

Soprano, mezzo-soprano, baritone, and piano, or with clarinet, violin, cello, bass, and piano.

Prologue: For Maria

1. Soldiers
2. Diamonds
3. In the Cards
4. Irenka
5. Miss Ziutka
6. The Sun and the Skylark
7. Farewell, Auschwitz

***Camille Claudel: Into the Fire* (2012).**

Texts by Gene Scheer.

Mezzo-soprano and string quartet (piano reduction available).

Prelude: Awakening

1. Rodin
2. La Valse
3. Shakuntala
4. La petite châtelaine
5. The Gossips
6. L’âge mûr
7. Epilogue: Jessie Lipscomb visits Camille Claudel, Montdevergues Asylum, 1929

***Pieces of 9/11: Memories from Houston* (2011).**

Texts by Gene Scheer.

Soprano, baritone, and girl soprano (age 14-18) with flute, guitar, violin, and cello.

1. Prelude; Lauren

2. Lessons
3. Phone Calls
4. That Moment on
5. Beyond
6. An Open Book

***A Question of Light* (2011).**

New texts by Gene Scheer.

Baritone and piano.

1. The Light of Coincidences (Magritte)
2. Eccentric Flint (Maya *ca.* AD 600–900)
3. Yellow Flowers in a Vase (Caillebotte)
4. Place de la Concorde (Mondrian)
5. El Hombre (Tamayo)
6. Watch (Murphy)

***The Years Roll By* (2011).**

New text by Charles Hart.

Soprano, mezzo-soprano, and piano.

***The Breaking Waves* (2011).**

New Texts by Sister Helen Prejean.

Mezzo-soprano and piano.

1. Advent
2. Darkness
3. Music
4. Return

***In Our House* (2009).**

Lyrics by Mark Campbell.

Soprano, baritone, flute, piano, percussion, and string quartet.

***Friendly Persuasions: Homage to Poulenc* (2008).**

Poetry by Gene Scheer.

Tenor and piano.

1. Wanda Landowska
2. Pierre Bernac
3. Raymonde Linossier
4. Paul Eluard

***Facing Forward/Looking Back* (2007).**

Poetry by Charlene Baldridge, Eugenia Zukerman, Raymond Carver, Armistead Maupin, and Jake Heggie

Duets for soprano and mezzo-soprano with piano.

***Final Monologue from Master Class* (2007).**

Text by Terrence McNally.

Mezzo-soprano and piano. Revised version in higher key for soprano.

***Rise and Fall* (2007).**

Poetry by Gene Scheer.

Soprano and piano.

1. Water Stone (Noguchi)
2. Incantation Bowl
3. Angel Wings
4. The Shaman

***Statuesque* (2005).**

New Texts by Gene Scheer.

Mezzo-soprano and piano, also with chamber accompaniment.

1. Henry Moore: Reclining Figure of Elmwood
2. Pablo Picasso: Head of a Woman, 1932
3. Hapshetsut: The Divine Potter
4. Alberto Giacometti: Standing Woman #2
5. Winged Victory: We're through

***Here and Gone* (2005).**

Poetry by A. E. Housman and Vachel Lindsay.

Tenor and baritone with violin, viola, cello, and piano.

1. The Farms of Home (Housman)
2. In Praise of Songs That Die (Lindsay)
3. Stars (Housman)
4. The Factory Window Song (Lindsay)
5. In the Morning (Housman)
6. Because I Liked You Better (Housman)
7. The Half-Moon Westers Low (Housman)

***The Other Other Woman* (2005).**

Lyrics by Mark Campbell.

A song from *Songs from an Unmade Bed*, a stage work that features 18 songs with lyrics by Mark Campbell. Music by 18 composers.

***The Deepest Desire* (2002, 2005).**

New texts by Sister Helen Prejean.

Mezzo-soprano, flute, and piano.

1. The Call; More is Required; Love
2. I Catch on Fire
3. The Deepest Desire
4. Primary Colors

***Winter Roses* (2004).**

Mezzo-soprano, string quartet, wind quintet, and piano.

Prologue: Winter Roses (Charlene Baldrige)

I. Two Birds

1. The Wren (Baldrige)

2. The Robin (Dickinson)

II. Three Shades (in memoriam C. v. S.)

3. A Hero (Frederica von Stade)

4. Sleeping (Raymond Carver)

5. To My Dad (von Stade)

III. Looking West

6. Sweet Light (Carver)

Epilogue: Late Fragment (Carver)

***Vanity (Blah Blah Me)* (2004).**

Text by the composer.

Soprano, clarinet, cello, bass, piano, and percussion or with piano solo.

***Grow Old Along with Me!* (2004).**

Poetry by Robert Browning.

Baritone and piano.

***The Starry Night* (2001).**

Mezzo-soprano and piano.

1. The Starry Night (Anne Sexton)

2. Celestial Locomotion (Van Gogh)

3. Go Thy Great Way (Dickinson)

4. Reflection (Van Gogh)

5. The sun kept setting (Dickinson)

6. Touch (Van Gogh)

7. I would not paint a picture (Dickinson)

***Of Gods and Cats* (2000).**

Poetry by Gavin Geoffrey Dillard.

Mezzo-soprano and piano.

1. In the Beginning....

2. Once upon a Universe

***How Well I Knew the Light* (2000).**

Poetry by Emily Dickinson.

Soprano and piano.

1. Ample Make This Bed

2. The Sun Kept Setting

***Eve-Song* (2000).**

Poetry by Philip Littell.

Soprano and piano.

1. My Name
2. Even
3. Good
4. Listen
5. Snake
6. Woe to Man
7. The Wound
8. The Farm

***Paper Wings* (1997, 2000).**

Lyrics by Frederica von Stade.

Mezzo-soprano and piano or orchestra.

1. Bedtime Story
2. Paper Wings
3. Mitten Smitten
4. A Route to the Sky

***Songs and Sonnets to Ophelia* (1999).**

Soprano and piano.

1. The Spring is Arisen; Ophelia's Song (Heggie)
2. Women Have Loved Before as I Love Now (Edna St. Vincent Millay)
3. Not in a Silver Casket Cool with Pearls (Edna St. Vincent Millay)
4. Spring (Edna St. Vincent Millay)

***Before the Storm* (1998).**

Mezzo-soprano, cello, and piano.

1. Before the Storm (Judyth Walker)
2. It sounded as if the streets were running (Emily Dickinson)
3. What Lips My Lips Have Kissed (Edna St. Vincent Millay)
4. The Thin Edge (Dorothy Parker)

***Songs to the Moon* (1998).**

Poetry by Vachel Lindsay.

Mezzo-soprano and piano.

1. Prologue: Once More—To Gloriana
2. Euclid
3. The Haughty Snail-King
4. What the Rattlesnake Said
5. The Moon's the North Wind's Cooky (What the Little Girl Said)
6. What the Scarecrow Said
7. What the Gray-Winged Fairy Said
8. Yet Gentle Will the Griffin Be (What Grandpa Told the Children)

***Natural Selection* (1997).**

Poetry by Gini Savage.

Soprano and piano.

1. Creation
2. Animal Passion
3. Alas! Alack!
4. Indian Summer—Blue
5. Connection

***On the Road to Christmas* (1996).**

Mezzo-soprano and string orchestra.

1. The Night is Freezing Fast (A.E. Housman)
2. The Car Ride to Christmas (von Stade)
3. Good King Merrily on High (traditional)
4. I Wonder as I Wander (Niles)
5. The Road to Bethlehem (Dickinson)
6. And Then the Setting Sun (von Stade)
7. Christmas Time of Year (Heggie)

***My True Love Hath My Heart* (1996).**

Poetry by Sir Philip Sidney.

Soprano, cello, and piano.

***Thoughts Unspoken* (1996).**

Lyrics by John Hall.

Baritone and piano (commissioned by Earle Patriarco).

1. A Learning Experience over Coffee....
2. You Enter My Thoughts
3. To Speak of Love
4. Unspoken Thoughts at Bedtime

***Encountertenor* (1995).**

Lyrics by John Hall.

Countertenor and piano (commissioned by Brian Asawa).

1. Countertenor's Conundrum
2. The Trouble with Trebles in Trousers.... (Pitch Can Be a Bitch!)
3. A Gift to Share

***Three Folk Songs* (1995).**

Mezzo-soprano and piano (dedicated to Frederica von Stade).

1. Barb'ry Allen
2. He's Gone Away
3. The Leather-Winged Bat

Opera and Stage Works

***If I Were You* (2019).**

Libretto by Gene Scheer.

Opera in two acts, loosely based on the 1947 novel *Si j'étais vous...* by Julien Green.

***It's a Wonderful Life* (2016).**

Libretto by Gene Scheer.

Opera in two acts based on the 1946 movie of the same name.

***Two Remain* (Out of Darkness) (2016 revised 2018).**

Libretto by Gene Scheer.

Opera in two acts. Based on stories of two Holocaust survivors, Krystyna Żywulska and Gad Beck.

***Great Scott* (2015).**

Libretto by Terrance McNally.

Full-length opera based on an original story by McNally.

***The Radio Hour* (2014).**

One-act opera for chamber choir and silent actress with flute, clarinet, alto sax, percussion, piano, violin, cello, and bass.

***For a Look or a Touch* (2013) (Choral/Stage).**

Libretto by Gene Scheer.

Baritone, men's chorus, actor, flute, clarinet, violin, cello, piano, and percussion. Also available in a stage version without men's choir, and as a song cycle for baritone solo.

***Another Sunrise* (2012).**

Libretto by Gene Scheer.

30-minute scene for soprano with clarinet, violin, cello, bass, and piano. Based on the life and work of Holocaust survivor Krystyna Żywulska.

***Moby Dick* (2010).**

Libretto by Gene Scheer.

Opera in two acts based on the novel by Herman Melville.

***Three Decembers* (2008).**

Libretto by Gene Scheer.

Chamber opera in two acts for soprano, mezzo-soprano, and baritone. Based on Terrence McNally's play *Some Christmas Letters*. For three singers and chamber ensemble of 11 instruments.

***For a Look or a Touch* (2007).**

Libretto by Gene Scheer.

35-minute music drama for one actor and lyric baritone, flute, clarinet, violin, cello, and piano.
Based on interviews from Rob Epstein's documentary film *Paragraph 175*.

***To Hell and Back* (2006).**

Libretto by Gene Scheer.

Opera in one act. Soprano, Broadway soprano, and Baroque orchestra. Based on *The Rape of Persephone*.

***At the Statue of Venus* (2005).**

Libretto by Terrence McNally.

Scene for soprano and piano.

***The End of the Affair* (2003; revised 2004–05).**

Libretto by Heather McDonald, based on the novel by Graham Greene.

***Dead Man Walking* (1998–2000).**

Libretto by Terrence McNally, based on the book of the same name by Sister Helen Prejean, CSJ.

***Again* (2000).**

Libretto by Kevin Gregory.

Scene for four solo voices (SATB) and chamber orchestra.

Choral Works

***Stop This Day and Night with Me* (2015).**

Poetry from Walt Whitman's *Leaves of Grass*.

SATBBB a cappella. Composed for the King's Singers.

***The Radio Hour* (2014).**

One-act Opera for chamber choir, silent actress, and instruments (flute, clarinet, alto sax, percussion, piano, violin, cello, and bass).

***The Narrow Bridge* (2014).**

Text by Pamela Stewart.

Final movement of *Tyler's Suite*, also featuring compositions by Nolan Gasser, Stephen Schwartz, Ann Hampton Callaway, John Corigliano, John Bucchino, and Lance Horne.

***For a Look or a Touch* (Choral/Stage) (2013).**

Libretto by Gene Scheer.

Baritone, men's chorus, actor, flute, clarinet, violin, cello, piano, and percussion.

1. The Voice

2. Golden Years

3. A Hundred Thousand Stars

4. The Story of Joe
5. Silence

***Ahab Symphony* (2013).**

Texts by Melville (from *Moby Dick*) and W. H. Auden (from poem “Herman Melville”).
Tenor solo, SATB choir, and full orchestra.

***Six Christmas Traditions* (2012).**

Lyrics by Mark Campbell.
SATB choir with piano, flute, and oboe.

1. Santa
2. Christmas Sweaters
3. Fruitcake (or “Unjust Desserts”)
4. Presents
5. Loneliness (or “A Midnight Drear”)
6. Families

***A Hundred Thousand Stars* from *For a Look or a Touch* (2011).**

Text by Gene Scheer.

Men’s chorus and piano, or with flute, clarinet, violin, cello, and piano. This chorus was added when the original stage work was expanded in 2011. It has also been set as a solo song for baritone and piano or baritone with instruments.

***Seeking Higher Ground: Bruce Springsteen Rocks New Orleans, April 30, 2006* (2006).**

New text by Sister Helen Prejean, CSJ.
Double SARB chorus with full orchestra.

***John Adams’ Prayer* (2004).**

Text by President John Adams.

Chamber chorus a cappella. Contributed to *Mr. President*, a new choral cycle based on presidential speeches (also featuring compositions contributed by Samuel Adler, Milton Babbitt, Jason Robert Brown, Daron Hagen, Paul Moravec, and others).

***He Will Gather Us around* (2003).**

SATB a cappella. An arrangement of the original hymn tune from the opera *Dead Man Walking*.

***My Grandmother’s Love Letters* (2001).**

Poetry by Hart Crane.
Full chorus (SATB) and orchestra.

***Patterns* (1999).**

Poetry by Amy Lowell.
Mezzo-soprano, female chorus (SSAA), and piano.

I Shall Not Live in Vain (1995, rev. 1998).

Poetry by Emily Dickinson.

Mezzo-soprano solo with girls' chorus (SA), handbells, and piano.

Faith Disquiet (1987).

Poetry by Emily Dickinson.

SATB chorus a cappella.

1. "Why do I love" you, Sir?
2. What if I say I shall not wait
3. If you were coming in the fall

APPENDIX E
INTERVIEW WITH ASHLEY TRAUGHER

Interviewer: Julie Liston Johnson (JLJ)

Interviewee: Ashley Traughber (AT)

Date and Time: Monday, January 11, 2021, 3:00 PM CST

Location: Zoom call between Lewisville, TX and Denton, TX

JLJ: (various greetings and get to know you). How old were you when you worked on the project?

AT: I had just turned 16 when we got to work. I was 15 when I auditioned. I was at a performing arts high school. We had classes where we watched the *Ring Cycle* for a week. Then, after I did this, a lot of things started to make me feel good about myself and I realized that this is what I want to do with my life. I teach privately, I sing when I can, and I sing at a church job for steady pay. Exactly what I'm doing, if someone will allow me to do this, I will move anywhere to have this happen.

JLJ: So, 15 when you auditioned.... This was something that they auditioned. In the score it only lists one young soprano, so I asked Jake about having two on the recording. He was surprised that only one was listed and said it was always the intent to have two young sopranos. For practical reasons, so that they could cover each other, as young as they were, but he thought it worked out really well. I would say that from the recording, when the two of you are singing together, it had a very haunting, ghost-like effect in stereo, and I asked if this was the intent. When you auditioned did you know Ekaterina?

AT: Her name is Kat. She's actually one of my best friends. We were close even before the audition. When I got to the audition and saw her, I thought, "Oh, I have to compete against this girl?" She was only 13 sounding like that. And every year when it pops up in our memories we text each other and say "Still love you. Wasn't this so cool?" And Jake, he made it so. It was kind of like *Dead Man Walking* blew him up. After that, people wanted to know "Who's Jake Heggie?" He treated us just like he was a normal person. We were around all these people who had done these amazing things. He was so forgiving. I remember there was this song and we actually ending up just recording it anyway: if you hear a mistake, it's me! It's a song where we had to clap.

JLJ: Yes, in "Lessons," where the girls and baritone clap along with the soprano.

AT: Yes. Here I am with Joyce DiDonato and Nathan Gunn, and I couldn't get it right. They ended up just taking the best one we could get.

JLJ: One of the questions I had was: What was the most challenging thing for you on this project. It would be the clapping?

AT: That was the most challenging. Also not crying at every single performance. When we did it for the firefighters it was ... it's just an unimaginable experience ... and Kat and I, we didn't know. People like my mom, even though she lived in Houston at the time, everyone took off work and it was such a big deal and it was so interesting that two kids that just didn't know. How did we not know how impactful that was?

JLJ: That's one of the points that I'm talking about is that students your age who might look into doing this piece were very young or not even born when this event occurred, so how could you know what it was all about without knowing exactly what had transpired? This might be a good time for me to interject (discussion of my 9/11 experience).

AT: It was kind of like this innocent thing where we were taking it all in and learning from these "famous" people. It was so pure and innocent, and it was just real. We were having trouble with the emotions at first, because we didn't know the impact that it had had on all these adults around us, so we had to make it sound like the truth. It wasn't anything like anything we had experienced before. This was the way we understood it. She [Kat] was the younger version of me, and I was the older version already past looking back. They needed a young girl to sing the piece "Beyond," and we actually auditioned for each song. They preferred her voice on the "da, da, dum ... da, da, dum..." [in "Lauren" and "An Open Book"]. She always had that ethereal voice that was just like an angel.

JLJ: I'm really interested in what you said about having a "young girl" and "older girl."

AT: I did "Beyond," and Kat did "Lauren" and "An Open Book." At the end we came together. We both did the clapping in "Lessons." They didn't want to overwork these young girls. By splitting it, we each had our moment to shine, and at the end we came together as a way of ... she was telling Lauren's story. When we got to "Beyond," I'm representing a child that died.

JLJ: Lauren's unborn child.

AT: Yes. We had some of her [Lauren's] family members in Houston when we performed this, and they would come up to us and they were just sobbing. There's something special about involving youth, sort of the innocent eyes of all of this. You're glad that these generations before you didn't have to experience that moment of pain and worry and devastation. I think that we were representing what could have been if it weren't for those people that did that.

JLJ: And the words used were so strong. I really feel like Lauren and her unborn child, whom you two represented, really made this whole piece. The points of moving forward and not getting stuck on what happened and how to go on with your life. So, you know, my husband and my daughter are going to sing the other parts with us, and I am getting another girl to sing with her.

AT: When you first contacted me, I was wondering where you had heard this, because I love it. But I was a part of it, so that's why I know it. But I find a lot of people don't know it and it's beautiful!

JLJ: Yes, it's beautiful. And that's one of the things that surprised me. I actually mentioned to Jake that I felt like this isn't as well-known as so many of his works. [He replied:] You know I don't really pay attention to that, either it speaks to someone or it doesn't. He felt like it's a challenge to put on, because of the number of instruments and singers, and maybe having the young girls makes it more difficult. I also think the subject matter isn't something that people are searching out. But with the 20th anniversary coming up this fall, I would like to promote it and

get it known. This piece was recommended to me by another faculty member, because he knew my husband was a bass and we have a young daughter who sings, but he didn't know that I was right in the middle of the World Trade Center when [the Towers] came down: he didn't know that part of it. I went home that night and listened to it on YouTube and just cried and cried. Being that I had been there and experienced these things, every part of what was happening in the piece, I had experienced or observed.

AT: This really clicked for you.

JLJ: Yes. Were there any vocal suggestions or things that they specifically asked you young girls to do: maybe without vibrato or dramatically?

AT: Yes, I remember a moment that I was with Jake. Being with Kat, we were best friends, but we were also both sopranos, so we had some competitive elements. I needed to be a role model, because that was what was expected by our supervisor who went with us. I was told by Jake to completely sing like myself, because I was trying to sing like Talise Trevigne by the time we recorded this. I was 17, and he flew us out to San Francisco to record this, and that was just amazing. It was so cool, and he just took really good care of us. He was really encouraging for me to just be myself, because that's the reason why he wanted me to do it. I had that voice. I don't know, I look back at it and I cringe now: I'm, like, "Oh my God, open your mouth." But that wasn't the point; it wasn't about being so good, because that was for Talise Trevigne and eventually Nathan Gunn; the original baritone was Liam Bonner. He just wanted me to be myself. He just wanted me to have that floaty, ethereal sound. Based on the people who would come up to me afterwards ... little girls, they would ask me for my autograph. It was so cool. I thought, "Well they like it. I'm just going to be myself." I think what was challenging to me was that my voice kind of hurt. I was a bit challenged because we were singing it a lot. We were with the Alexander String Quartet, and they are a famous group. We were in front of these professionals where we had to re-record, re-record. I just didn't know anything about recording. Now I know: when you record something, you're in it, you're not getting done anytime soon. It was a little bit taxing because of how much we did it, but the way you're doing it it's totally different.

JLJ: How did having this experience at such a young age influence your development as a singing artist? Was this experience instrumental in your decision to become a singer?

AT: Yes, 100 percent. I think that Kat and I communicated a lot afterwards, and we were both disappointed at how hard it is, the world of singing. We wanted that experience again. Going through that and having a taste of that made us both want it again. I'm very proud of my experience and I don't think I would be as motivated to continue the fight if it weren't for that experience.

JLJ: I completely understand.

AT: I had never taken lessons until I reached college, so at the time it was this raw thing where I was completely being myself, completely being accepted. I'll tell you the reason it was so emotional: it's the stories, it's the music, it's Jake, it's Gene, but it was Sandra Bernhard—she

was every possible way of goodness and help and development. She was just so amazing. She was taken away from us just way too early. Cancer, I think.

JLJ: Yes, that's what I understand.

AT: It wasn't just *Pieces of 9/11*, it was the fact that we were taken under their wing. We were taken to San Francisco Opera, and I met Anna Netrebko. I don't think I would have had that experience if this hadn't happened. It all wouldn't have been possible. The whole thing was really special.

JLJ: One of the things you had talked about was not crying, and with my experience having been there, that's a concern that I have as well. I said that to Jake that I was worried about crying, and he said "Oh no, you can't cry. If you cry when you are performing it, you take away so much from the audience who need to experience it."

AT: It was hard, especially Talise's part. I mean we were just little innocent kids. But I gathered how impactful it was just by watching her singing this music.

JLJ: I bet she lived in NY on 9/11. I sang with her around that time, while in New York. I would love to know her experience with it. What words of wisdom would you want to impart on any performer who is going to learn this piece?

AT: I think because of Jake, we didn't really get to the music until we really understood the words, and isn't that hard for young kids to understand? I think just us having that session where he told us Lauren's story was like seeing it was real, seeing her family. If you really think about it, the music isn't hard; it's the story that's hard. It's hard to sing at funerals. This is the same feeling, but worse! So, I think if I could turn back the dial and learn this all over again, I would have focused more on reading the story, and especially reading the story that is going on outside of the children. Same thing for an adult learning the piece: digging into the child's part and everybody understanding each other. Because Talise and Kat and I, we had a great bond. I would just say reciting the story over and over again until you really feel it. I think for you being a family, that seems like even more of a reason to make music together. We had to really be like a family. I felt like we were a family and I think it needs to be that way for it to come across as sincere. So this was an experience, and I think because that year we performed together in many different places. I think that's why he asked us back, because it was good! We got the story across, better than he could have imagined, he said. I can't wait to hear it be performed again. I was really sad thinking that this piece hadn't gotten the recognition it deserved.

JLJ: Even when Covid stay at home started happening last year and all sorts of online concerts started happening on social media, there was a recital given through Dallas Opera with a baritone Lucas Meachem, who included "That Moment on" for the recital. Jake said that song is often done on its own, as well as "Beyond" is used outside of the cycle. It's a hard piece to put on, because of the number of people that are involved.

I was so happy to find that you were here close to me as a student at UNT, and even more glad that you were willing to speak with me today. Especially that you sang the young girl's part and

since my daughter, who is only 12, is going to sing it, your input is most welcome. The passion you have for the piece confirms to me that this is a great piece of art that should be heard.

APPENDIX F
MY PERSONAL 9/11 STORY

This song cycle has a strong significance for me as I was not only in New York City on September 11, 2001, I was right in the center of what is now known as Ground Zero. I had been living in New York City for eight years, where I had moved to pursue a Master of Music in vocal performance at The Juilliard School, which I received in May of 1998. I had also excelled in Ear Training, having been awarded a teaching fellowship under the legendary teacher Mary Anthony Cox. A few years after graduating, I had been hired as adjunct faculty in the Evening Division at The Juilliard School to teach two courses in Sight-Reading. My first night of classes was Monday, September 10, 2001. The next morning was a beautiful sunny day in New York, and I headed down to the Financial District, where I had also just recently begun a “day job” working part time at the American Express Corporation as an Executive Administrative Assistant.

I was very familiar with the World Trade Center and the company of American Express, as I had also worked in many different temporary positions within the company before this hire of permanent-part time. I also had been singing for a few years in the professional choir at Trinity Church, Wall Street, which is only a few blocks from the World Trade Center. The morning of September 11, I was getting ready in my apartment in Upper Manhattan and had put on a new crisp blue linen dress with short-heeled mules: a fitting outfit for executive work on the warm September day. At the last minute I grabbed my tennis shoes, not quite as stylish but good for walking the hard, concrete streets in Manhattan. I took the A train down to the Chambers Street station, where I rushed out of the express stop directly below the World Trade Center.

As I hurried past the stores that occupied the mall beneath the World Trade Center, I noticed a lot of people being ushered past me going the other direction and up the stairs. My immediate reaction was that these were tourists who were confused. I soon realized I was wrong when shortly after that I was also directed to take the stairs to the street, as I overheard that

“There was a bomb in the World Trade Center.” As I emerged onto the corner of Vesey and Church Streets, I was right on the corner of the World Trade Center Square. I looked up and directly in front of me was WRC#1 (The North Tower) and towards the top on the north side, it had massive flames shooting out. As always, the streets were full of people, but instead of being in a rush to work, everyone stood in disbelief, staring at the flames and wondering what was happening. I had lived in New York for a while, and there were often disturbances of one kind or another. You learn to get over the inconvenience and figure out a new way to get to where you are going. It’s hard to imagine now, knowing what we all do, but my thoughts were “I’m going to be late for work. How can I get there?” I called my supervisor from my cell phone and said that I didn’t know what was going on, but that I was going to be late to work. I then proceeded east to Broadway to try and get around the crowd and make my way to the World Financial Center, directly west of the World Trade Center.

As I made my way, many people including me were having issues with their cell phones no longer working. I made it to Broadway and headed south through the crowd. Just as I was about to cross Liberty Street, I heard a loud explosion. I assumed that what had been previously burning had blown up again. At this point, people began running and trying to get away. Nervous about getting hurt in the commotion of the crowd, I headed towards Trinity Church, a few blocks southeast of the World Trade Center, where I was a member of the professional choir. Once inside, I discovered about 20–30 people in the church, not unusual for a church that was often visited by tourists. I made my way back to the offices where there was a land line on the desk. I took this opportunity to call my best friend and next-door neighbor, Barbara Lynne Jamison, who worked at Trinity Church in the music office and would be soon coming down with her 3-month-old baby. I thought that I was very calm as I called her, but she later played the voice mail

message that I left for her and I was anything but calm. I also called my parents in Minnesota, who were watching this all happen on television along with the rest of the world. My father's response was, "You're not anywhere near the World Trade Center, are you?" I told him yes and that I was "safe" at Trinity Church.

In the back of the church, I found some staff members, including the director of the choir, Dr. Owen Burdick. They were listening to the news on a radio as the events continued to happen. This is where I first found out that there were two planes that had flown into the North and South Towers and another that hit the Pentagon in Washington DC. The gravity of the situation kept mounting as we came to realize how deliberate this all was. We listened together in disbelief but couldn't have imagined what terror we were about to experience.

Someone had been looking out towards the towers when we heard a very loud screeching sound. The observer yelled, "Oh my God, it's coming down!" referring to the South Tower (the second one hit.) Not knowing that it would collapse straight down, onto itself, we assumed it would descend much like a tree being cut down and could topple and crush the church building where we had previously felt safe. We all ran down to the catacombs thinking that underground would be the safest place. Even as we went down the stairs, we could see that it was a bad decision. The dust and debris from the ruin was already filling the lower level, so we quickly turned around and went back upstairs. The realization came that with a building that huge crashing down, there was really nowhere safe for us to go. Now sitting in the dust-filled sanctuary, we wet some extra altar cloths from the drawers to breathe through as we waited for whatever was coming next.

We continued to wait in the church until the second tower (The North Tower, the first one hit) came down, then gave it about 30 minutes more to let the dust outside settle. As we went

outside, the scene had become a war zone. We walked through the dusty debris that covered Lower Manhattan about 4 inches deep. Everywhere you looked, there were abandoned baby strollers and high-heeled shoes. Not only did it look like a war zone, there were multiple, repeated loud sirens that I had never heard before. We learned that each siren is an alert attached to the fireman's gear to sound when they are down, in order to help other emergency workers to find them. Public transportation was not working at this point, and many streets were blocked off to keep everyone away from the site. Officers directed us to the East River, where Dr. Burdick and I walked north, hand in hand with thousands of other New Yorkers trying to get home.

We headed to Grand Central Train Station at East 42nd Street, which was about a four-and-a-half mile walk. I was very glad for the tennis shoes I had grabbed on my way out of the apartment that morning. Even so, I ended up with blisters on my feet and threw my back out, nothing compared with the thousands of lives lost. As we walked, we occasionally stopped to listen to various radios in taxi cabs and bodegas, to hear if anything else had happened. American flags were displayed, and stores were handing out bottles of water to those of us walking. Upon arrival at Grand Central, Owen and I parted ways, going in different directions. Employees were ushering us onto trains, even without tickets, just to get us out of the city. I lived at the very northern tip of Manhattan known as Inwood, so I went north and then transferred to a bus heading west. It was at this point that people began to stare at me because my light blue linen dress was covered in the dust, up past my knees and various spots of it higher. At the beginning of my northward journey, we all were covered in it, so it didn't seem out of place. Now near The Bronx, I stood out as someone who had been involved.

I walked into my apartment around 4:30 that afternoon and immediately called my parents from my land line. Cell phones hadn't been working since the morning. When I had last

spoken with them, I had told them I was safe at Trinity Church. When that message was given to my brother who also lived in Minnesota, he looked up where Trinity Church was in relation to the World Trade Center and could see how close they were. Upon this realization, they had all been extremely worried at not at being able to reach me. Friends and family from all over had been calling them to see if they had heard from me, including some of my friends in New York who knew where I worked and hadn't been able to reach me.

Barbara Lynne Jamison, who I had warned that morning about coming down to Trinity, had been on her way with her infant daughter, but had been turned back before getting too close. We shared our stories and hugged and made plans for how we would get out of the city if more attacks were to come. My television was turned onto the CNN channel 24 hours a day for at least a month, waiting for something to happen next. As the immediate panic subsided, we began spending more time together and made the conscious decision to drink tea out of the good china and start living our life to the fullest. Our world had been shaken to the core, and as the country healed, we also began moving on with a stronger appreciation for friendships and dreams for the future. Barbara is now the General Director of Kentucky Opera, and her daughter (my goddaughter) is completing her first year of college.

I was laid off from my position at American Express with a generous 3-month severance along with a large portion of the company. Office jobs and temporary work in New York were now hard to come by, and I had made the decision to move back to the Midwest to figure out what came next. After resigning from my teaching job at The Juilliard School, I got a call from Mary Anthony Cox, with whom I had my Ear Training teaching fellowship and who had also been instrumental in my being hired on the evening division faculty. She heard that I was leaving, and she didn't think it was my time yet. She offered me a room in her Upper West Side

apartment, rent free, so I could continue to teach at Juilliard and pursue my singing and teaching passions. I accepted and expressed to her how overwhelmed I was that she would do this for me. Her response, in her thick Alabama accent, was, “Now, honey, if we aren’t here to help each other out, what are we here for?”

9/11 anniversaries are often an opportunity to reconnect with those friends who had their own experiences to tell. The Trinity Church Wall Street organ was damaged on 9/11, because of the dust filling up the pipes. The organ was acquired by John’s Creek United Methodist Church in John’s Creek, Georgia, and my husband Bert Johnson (who I met singing in the Trinity Choir) and I were asked to help with the fund-raising campaign, “Restore the Legacy,” to bring that to fruition. I was able to share my story in that capacity, helping to stress the importance of the organ to another community that has embraced the rich history associated with it and allowed it to continue to thrive. I was honored to be asked to share my story at the 10-year anniversary and others, and I’m always amazed at how I still remember every detail and how the emotions still come rushing back, even in writing this now. Bert, our daughter, and I visited New York and Ground Zero in December 2018, and I was surprised at how the emotion still overtakes me now. I am honored that *Pieces of 9/11* allows them to share in this experience with me.

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